

A roistering
guide for
St. Patrick's Day. Page 12.

THE SAN FRANCISCO

35¢

BAY GUARDIAN

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. MARCH 12 THROUGH MARCH 19, 1976. VOL. 10, NO. 23

192

MALPRACTICE

A JOURNALISTIC FIRST -- A VICTIM'S INSIDE STORY OF A MILLION DOLLAR MALPRACTICE TRIAL



At left, Dean Lipton before surgery: writer, teacher, man-about-town, soon to be married. In 1968, a doctor negligently severed this man's facial nerve, paralyzed his face and ruined his life. This is the chilling, first-person account of what Lipton had to do to beat the medical/insurance establishment and win a \$400,000 settlement.

"I entered Kaiser Hospital in San Francisco on May 23, 1968, for a routine ear operation. They transferred me to Golden Gate Community Hospital, where the

surgery was performed. In the course of the operation, the surgeon severed my facial nerve. As a result, my face was ruined for life.

"I retained the pretigious law firm of Werchick and Werchick to sue the surgeon and Kaiser for malpractice. Without my knowledge, they proceeded to file suit for \$150,000 — a woefully inadequate amount, considering that lawyers' fees and allied legal expenses would run well over 50%. I fired the Werchick firm and retained a young attorney named Edward Nevin, who associated himself with another young lawyer, Robert Harlem. Two years and three judges later, Nevin was able to raise the amount of the prayer to \$1 million. Five and a half years after the operation, my trial began." (Continued on page 8.)

Mai Tai one on

Merrill Shindler
combs the beaches at
Trad'r Sam, Tiki Bob's and
the Tonga Room. Page 15.

Who's afraid of Harvey Milk?

Mayor Moscone & Phil Burton &
John Burton & Leo McCarthy &
John Foran & Bob Mendelsohn &
Art Agnos. Page 3.

Judge Cragen gets the ax

What really happened to
the best judge on the
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Carpetbagging in the SF arts

The Snipper/Zellerbach duo
import a New York director
for our first city-funded
theater project. Page 16.

Judge Drewes should resign as presiding judge

An editorial on the growing mess
in the SF criminal courts. Page 3.

Moscone bobs and weaves on Yerba Buena

It's time for the mayor to
capitulate again on
Manhattanization. Page 5.

Gable & Lombard & Arthur & Lillie

A dubious movie and
a great documentary on some
Hollywood heroes. Page 13.

EVERY WEEK— THE BEST OF BAY AREA ENTERTAINMENT

- Want to know when and where to look for Comet West? (Hint: it's in the east.) (Calendar, p. 28)
- Want to check our 25 capsule reviews to help you decide on a movie from "Taxi Driver" to "The First Nudie Musical"? (Events, p. 18)
- Want to know where you can eat green bagels, wolf down corned beef and cabbage and cavort on St. Pat's Day? (26 listings, p. 12)
- Want to see Kurosawa's "Seven Samurai" for free? (Events, p. 19)
- Want to hear Ben Fong-Torres hold forth on the history of rock and roll? (Radio Waves, p. 22)
- Want to join the kids at a puppet production of Harry Nilsson's "The Point"? (Calendar, p. 28)
- Want to see the American Ballet Theatre production of La Sylphide? (Events, p. 21)
- Want to know the phone number of the gay events information line? (Events, p. 22)
- Want to hear Neil Sedaka and Sir Alec Guinness discuss the creative experience in today's world? (Radio Waves, p. 22)
- Want to see women's videotapes from around the world? (Events, p. 21)
- Want to see Cocteau's "Blood of a Poet" and eight early shorts? (Events, p. 19)
- Want to see a Gothic architecture slides presentation by the official lecturer of Charles Cathedral? (Calendar, p. 28)
- Want to hear some straight-ahead, no-frills, unamplified jazz in the SF Art Museum? (Music, p. 14)
- Want to see a double bill of "On the Waterfront" with Marlon Brando and "Campamento," a film about housing in Chile under Allende? (People's Politics, p. 3)
- Want to relax in a trader's chair under a palm tree, sipping a Mai Tai, while musicians sail around a lagoon in a small boat — all without leaving the city? (Critic at Large, p. 15)
- Want to know where you can learn Maltese, Ibo, Serbo-Croatian and 52 other languages? (Fleamarket, p. 23)

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LETTERS

MOSCONE ON MILK

I am having great difficulty understanding your criticism of my stand toward Harvey Milk's intention to run for the Assembly. Perhaps I am at fault in assuming that you know the importance I place upon the commitment I seek from the commissioners that I appoint to this still-new Administration.

When I appointed Harvey Milk it ought to have appeared clear to everyone that I reposed a great deal of confidence in him. It was certainly clear to him since, prior to his appointment, I told him that an extraordinary amount of time and effort had to be extended to do the kind of job that my Administration required. I stated that, among other changes, the Board should plan to meet at night or on weekends and that neighborhood meetings were essential.

Both he and I were cognizant of the fact that he had every intention of running again for the Board of Supervisors in 1977. But because we were both aware of his intentions I offered him that term on the Board of Permit Appeals that ended in 1977.

You state that I set up a different standard for others than I do for myself since I ran for Mayor while a member of the [State] Senate. I don't think that follows. When I ran for reelection to the Senate, I made my intentions to subsequently run for Mayor clear. Had my constituency rejected that they had the choice of not voting for me as their Senator. When I ran for Mayor as a Senator the people had the same choice.

Had Harvey Milk told me that he intended to run for office, *any office*, one week after I appointed him to the Board of Permit Appeals, I, too, would have had a choice. He did not do so and if he had, I would not have appointed him to any Commission until after his race and then, of course, only if he lost.

The last thing I would say on this subject is simply this: I received criticism on this matter along the lines of your editorial and I have also received criticism from people who say that I knowingly appointed Harvey Milk to the Board of Permit Appeals so he could use that public position to launch his campaign for the Assembly. I have been accused at the same time of both inhibiting his right to run and for enhancing it at the expense of the taxpayers of this City. All I can really be accused of is demanding a selfless commitment to the public interest by those I entrust with it.

George R. Moscone
Mayor
San Francisco

'WAYS OF MERINGUE' NEGLECTED

I was happy to see Sweet Chariot on the cover of the *Bay Guardian* [2/27/76]. I am a woman musician and find it exciting to be involved in the women's music scene.

However, the article was very disappointing in that it neglected an important wom-

en's band, "Ways of Meringue." This band has its roots in the early women's music scene in this area. Several members have played in women's music scene in this area. Several members have played in women's groups for three years. Our music is mostly original, written by the drummer, Lorraine Briard, and the bass player, Maureen Dere. The quality of musicianship is high. Debbie Kassel is one of the finest guitar players in this area, Lynn Kuntsman, an excellent singer.

This is not the first time the *Bay Guardian* has had a good idea and then failed to do a complete job of reporting. Why not bring yourselves and your readers up to date?

Sallie Hanna-Rhyne
Piano player
"Ways of Meringue"

'NOT AN ISOLATED UNDERGROUND'

Concerning your coverage of local "Women's Music" [2/27/76]: Your article focuses on the possibility that women have something new and different to say through music, but deals only with women in all-female bands, many of whom perform mainly in a lesbian-feminist underground, many of whom have been playing their instruments less than five years.

I want to suggest that if women do in fact have something new to say musically, it will emerge when women are seriously pursuing careers in playing and writing music on a mass scale — not in an isolated underground. With this in mind, why not focus also on women who have been at it longer, who work with male musicians and who play to a more mainstream audience?

Peggy White
(former member of Eyes)
Berkeley

CRANSTON: NOT 'CAVING IN' ON S.I.

I share Jerry Roberts's deep concern over the threat that S.I. poses to our traditional rights and liberties (Guardian, 1/9/76).

Far from "caving in" on the issue, I oppose S.I. and was one of the first to speak out against it with a detailed criticism of the bill. I join Senate Majority Leader Mike Mansfield's expression of hope that S.I. may "never see the light of day."

If, despite our efforts, the bill does come to the floor with its offensive provisions still intact, I will do all I can to get them deleted by the full Senate.

Alan Cranston
U. S. Senate
Washington, DC

Jerry Roberts replies: The ACLU and the National Committee Against Repressive Legislation, among other groups, believe that S.I. should be totally junked and disagree with Cranston's position that the bill's "offensive provisions" can ever be amended out. See page 5 for an update on S.I.

'NEVER TELL A LIE'

Jimmy Carter's campaign brochure declares: "If I ever tell a lie (i.e., make a misleading statement, avoid a controversial issue, or betray your trust), don't support me." Let's hold him to his word!

Reg Murphy is right (even though he's editor/publisher of the *Examiner* now) about Carter [Guardian 2/27/76]. The March 8 *Newsweek* cover photo of him was more of a satire than the *Guardian's* cartoon.

His PR smile and manipulative glad-handing are no cure-all for widespread mistrust, cynicism and apathy.

Clay Colt
New Vernon, N.J.

THE SAN FRANCISCO

BAY GUARDIAN

THE GUARDIAN BUILDING, 2700-19TH STREET, SAN FRANCISCO, CA 94110

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

EDITORIAL, CALENDAR, EVENTS, SUBSCRIPTION, DISTRIBUTION: 824-7660

SF RETAIL ADVERTISING: 824-3322

SF CLASSIFIED ADVERTISING: 824-2506

EAST BAY EDITORIAL AND ADVERTISING: 655-6260

EAST BAY BUREAU: 491 65th St., Oakland 94609

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ADDRESS ALL CORRESPONDENCE TO: The Guardian Building, 2700 19th St., San Francisco, Ca. 94110.

SUBSCRIPTION RATES: Single copy price 35¢. Standard subscription price: \$13.50 for 52 issues (one year).

CHANGE OF ADDRESS: Four weeks advance notice. Enclose your mailing label or old address and your new mailing address.

THIS ISSUE: VOL. 10, NO. 23, MARCH 12, THROUGH MARCH 19, 1976.

Printed at Weller Press, a union shop



Moscone's Dear Harvey letter

On March 9, less than four hours after Harvey Milk announced he would seek the Democratic nomination to represent the 16th Assembly District, Mayor George Moscone fired him from the Board of Permit Appeals.

"I do not believe," the mayor wrote in his Dear Harvey letter, "that you could devote the full time and energy required to be an active and effective candidate for public office while at the same time serving as a freshman member of a board as sensitive and important as the Board of Permit Appeals."

We trust you can hear the guffaws rolling across Market Street to the ocean from our newsroom at 19th and York Streets.

It took Moscone only four hours to throw Milk out of office, but he hasn't publicly moved a muscle to follow up his campaign pledges and go public to get Coblenz, Mazzola, McDonnell, Chester and Lynn off the Airports Commission, or Kaplan, Mosley, Jensen and Silva off Redevelopment, or Zellerbach off the Art Commission, or Flynn off the PUC, or Vannelli or Bridges or Rudden off the Port. These are the guys who are wrecking San Francisco with their Manhattanization policies, not Harvey Milk.

Moscone took only four hours on Milk, but Art Agnos, the hand-picked handyman, has sat on the Commission on the Aging since Moscone's been in office. Agnos has been running publicly for office for more than a month, without visible displeasure from Moscone, who had long before decided to endorse Agnos for the assembly seat.

In fact, at his Dear Harvey press conference, Moscone said

ference: that Milk had told him he was planning to run for supervisor in a year and a half (and that was okay, Moscone said, that wouldn't deter his Milk appointment), but Milk hadn't said a word about running for the state assembly (which would have deterred Milk's appointment, he said). But it's a tradition in San Francisco and everywhere else to run for office from appointed commission seats and elected

in and which are our (as he told the Guardian and others he would during the campaign), who keeps Coblenz on Airports and fires Milk from the Board of Permit Appeals, who caves in on Yerba Buena and airport expansion and many of his Manhattanization and clean-up-the-city-fast pledges, is now unilaterally and arbitrarily raising high moral standards of public service and ethical conduct for Harvey

cone for mayor as, among other things, welcome relief after eight years of Alioto. But we strongly and unequivocally reject this kind of callous powerbroking. While saving more specific objections for later, let us just note what it brings us: Foran/Agnos/Mendelsohn as the conglomerate package supreme, as decided by the board of directors in executive session. Take it or leave it.

There are some healthy reverberations from the grassroots up. Sup. Quentin Kopp is speaking out eloquently and courageously. Attorney Fred Furth, a welcome combination of liberal spunk and arrogant toughness developed from a successful antitrust practice, the kind of man who won't cringe and lollygag about in front of the Burtons and is used to taking on conglomerates, is coming on against Mendelsohn like a locomotive.

There are rumblings in the neighborhoods and in the normal Burton/Moscone constituencies. And now if anybody, please anybody, the first man off the street or the last woman in the telephone book, would step forth smartly to run against John Francis Foran (filing deadline: Friday, March 12). How can a politician like this go virtually unopposed for a state senate seat in San Francisco in 1976?

—Bruce B. Brugmann

*Harvey Milk has broken the new rule
of conglomerate politics in SF:
for God's sake,
don't anybody run against
our water boy candidates.*

he had decided to back Agnos a year and a half ago.

Incidental question: If the fix wasn't in, how could Moscone back Agnos a year and a half ago when Foran was still in the seat? This is further support to the thesis that the fix goes back to the Foran/Boyle assembly race in 1974, when the Burtons backed Foran, and Leo McCarthy later in return backed John Burton for the House.

Moscone let slip another interesting point at his press con-

seats. Sup. Mendelsohn is doing it. No Moscone critique. Assemblyman Foran is doing it. No Moscone critique. Moscone himself ran for two offices, mayor and governor, while a state senator. Why can't Harvey Milk?

In short, the moral gladiator who has broken his campaign pledges to "go public" and force commission resignations, who refuses to "exhaust remedies" to keep people posted "on a week-to-week basis" about which resignations are

Milk, on a nonpaying commission job involving weekly meetings of three hours or so.

Harvey Milk has committed the unspeakable sin. Harvey Milk has broken the new rule of Moscone/Burton/McCarthy conglomerate politics in San Francisco: for God's Sake, Don't Anybody Run against Any of Our Water Boy Candidates.

We have often supported the Burtons, we supported McCarthy in a couple of crucial races, and we supported Mos-

People's politics . . .

Nuclear politics: the Peace and Freedom Party will sponsor two showings of the film "Lovejoy's Nuclear War" to help build support for Proposition 13, the Nuclear Safeguard Initiative. The film was made by Sam Lovejoy, a Massachusetts man who sabotaged a 500-foot weather tower that was part of a planned nuclear power plant as an act of civil disobedience in 1974. Lovejoy will be present to answer questions and to discuss the nuclear issue on March 18, 8 pm, at 2267 Telegraph in Berkeley and on March 19, 7:30 pm, St. Peter's Church, 24th St./Alabama, SF. A \$1 donation will be taken at the door . . . Len and Libby Traubman, two members of Project Survival, which is spearheading the Prop. 13 drive, will deliver a slide talk on "The Nuclear Energy Dilemma" on March 17 at 7 pm in the Lurie Room of the Main Library, Civic Center, SF. Admission is free . . . The College of Marin's Disabled Students Program has begun operating a switchboard to offer information and referrals to all disabled people in Marin County. The switchboard has complete files of resources available for the disabled. It's open Monday through Friday from noon to 4:30 pm. Call 457-4646 . . . SF District Attorney Joe Freitas and newly appointed police chief Charles Gain will be featured guests on Dave Whittaker's talk show on KPOO radio (89.5 FM) on March 11. Freitas will be on from 9 to 10 am, to be followed by Chief Gain from 10 to 11 am. Listeners can call in and ask questions . . . The Women's Prison Coalition will sponsor a rally in Sacramento on March 18 to protest the opening of a new behavior modification program at the California Institute for Women in Frontera. Speakers will include Inez Garcia, Holly Near, Meg Christian, Margie Adam and others. The rally will be at noon, on the west steps of the State Capitol Building in Sacramento. United Prisoners Union is helping to form car-pools. Call 982-5039 . . . The Citizen's Advisory Commission of the Golden Gate National Recreation Area will hold a public hearing on whether a Youth Hostel should be developed

in the GGNRA on March 13 at 9:30 am at the Fort Mason Officers' Club, Franklin/Bay, SF. The National Park Service last month released an Environmental Assessment finding that a youth hostel would be "safe and inexpensive," but some residents of the Marina District oppose construction of a hostel, fearing it would increase traffic and crime in their neighborhood. The assessment report is available at Park Headquarters at Fort Mason, Bldg. 201, Franklin/Bay, SF . . . The SF Tenants Action Group will hold a benefit showing of "On the Waterfront" with Marlon Brando and "Campamento" (a film about housing in Chile under Allende) at Dudley Stone School on Haight Street between Masonic and Central, SF, March 12 at 8 pm. More information about TAG at 552-1740 . . . Next public meeting on District Elections in SF: March 15, 7:30 pm at the Redding School, 1421 Pine. This meeting is particularly important for residents of Polk St., Nob Hill, Hayes Valley and the Tenderloin. For more information, call Ray at 771-3366 . . . The New College of California School of Law admission committee is now actively recruiting women, Third World and gay people. New College is a private, four-year law school that features a three-year apprenticeship program and concentrates on preparing students for careers in public interest law. While the school is still unaccredited, it is presently seeking accreditation and boasts a bar exam pass rate of 70%. More information at the school at 1254 Market St., SF, or at 863-4111 . . . The Cole Street Community Center will hold a forum with Tom Hayden, candidate for US Senator, on March 16, 7:30 pm at 1351 Haight, SF. Hayden will field questions, admission is 25¢ . . . The Alice B. Toklas Democratic Club will hear from Hayden's friend Jane Fonda, from Senatorial candidate Bob Wallach and possibly from incumbent John Tunney when Toklas holds an endorsement meeting on March 15, 7:30 pm, at Jackson's Restaurant, 118 Jones, SF. The meeting is open to the public —Jerry Roberts

Judge Drewes should resign

Robert J. Drewes, presiding judge of the SF Superior Court, should step down now, before his one year term expires in June.

If he will not, Superior Court Judges Edward L. Cragen and Frank W. Shaw, insultingly demoted by Drewes while he haughtily refuses to give any valid reason, should call a vote for his removal. There is a recent precedent for such a step. Four years ago, John A. O'Kane was removed as presiding judge of the Municipal Court through a vote of his fellow judges.

Grounds to remove Drewes are now obvious:

1. He is in ill health. Back pains alone, existing before he was critically injured in an automobile accident that worsened the condition, usually prevent him from working more than half days. Superior Court Judge Henry Rolph is handling half his work load. The need for frequent rest periods forces Drewes to take many recesses, shorten his stints on the bench and reduce his consultation time with his fellow judges.

2. Drewes's removal of the most competent criminal court judge in SF just at the time when there is a caseload crisis in the criminal courts here provides dramatic proof that he is not behaving rationally. Hundreds of lawyers have written Drewes to protest he is depriving the criminal courts of SF's top judicial talent.

3. Drewes's social attitude and judicial philosophy are

out of touch with the majority of SF voters. They indicated clearly in the 1974 election they wanted Ed Cragen on the criminal court bench, but Drewes removed him from it. Many public interest groups and even representatives of SF high society such as the *Chronicle's* Herb Caen have demanded that the SF Grand Jury be made up of a representative cross-section of the community. Last fall, Drewes, as Caen and the *Guardian* pointed out, packed the jury with the same old pack of establishment cronies to the exclusion of poorer and minority group members.

4. Drewes has failed to protect his fellow judges from unwarranted attacks by the District Attorney's office. When John Jay Ferdon was DA, he and his deputies tried to get rid of any judge they did not like by using the peremptory challenge process. (See *Bay Guardians* of 10/17/75, 10/24/75 and 10/31/75 for a full account.) Working in teams, they tried to disqualify the victim judge so routinely he was no longer able to hear certain types of cases. Instead of opposing these tactics, Drewes said there was nothing he could do.

Now that Joe Freitas is DA, and his deputies have been instructed not to use the peremptory challenge, Drewes is employing a new tactic that has surfaced for the first time in the case of Ed Cragen: When deputy district attorneys or the police complain a judge is too

lenient or liberal in handling felons, transfer him out of the criminal division to the civil courts so he will be confined to cases not involving felonies.

Drewes's tactics, now and in the past, make him appear to be so biased in favor of police and prosecutors, and against liberal judges, that in our opinion he is not able to preside impartially over the Superior Court. If the State Judicial Qualifications Commission were not such a weak, inactive body, its members could perhaps do something about Drewes in line with its mandate by constitutional amendment in 1960 to regulate judges in California. Since action from that quarter is nothing better than a one in a million chance, the SF Superior Court judges themselves should remove Drewes if he refuses to step down of his own accord. He must not be permitted to continue to defy the voters and to undermine the city's best judges.

—Burton H. Wolfe

Guardian wins one

The Bay Guardian won Best General News Story in the East Bay Press Club's annual awards competition Feb. 27, for former Guardian reporter Bill Northwood's Feb. 7, 1975, expose of environmental problems stemming from expansion of the Oakland Airport.

Northwood formerly headed the Guardian's East Bay Bureau in Oakland.

—Bill Wallace

Can Yoshimura get off?

Wendy Yoshimura's pretrial hearings opened March 8, with her lawyer, James Larson, raising questions about the legality of the searches which resulted in her indictment for allegedly conspiring to manufacture bombs. Larson may have scored some legal points in the hearings, but one thing does not augur well for Yoshimura's case: Deputy DA Jeffrey Horner will be prosecuting her.

Horner successfully prosecuted Yoshimura's codefendants, Willie Brandt, Michael Bortin and Paul Rubenstein, in 1972. For the last four years he has taken the unusual move of agitating behind the scenes to keep the California Adult Authority from setting a parole date for Brandt, in the process painting him as the ringleader of the alleged bombing conspiracy and the brains behind the Revolutionary Army, a group which took credit for a number of Bay Area antiwar bombings in the early Seventies. Ironically, Horner has gone to such lengths to make Brandt out to be the instigator of Revolutionary Army violence that he may be unable to make anything but a minor accessory charge against Yoshimura stick — and possibly not even that.

Horner helped send Brandt to prison in August 1972 for

possession of materials and explosives for making bombs. Although Brandt was never convicted of any actual bombings, Horner made a personal crusade of keeping him behind bars and prevented him from getting a parole date set until

'Horner is a real red hunter,' said Willie Brandt.

December 1975, when the Adult Authority agreed to a March 1977 release date for Brandt.

Horner told the AA Brandt was the Revolutionary Army's commander — "an extremely dangerous individual" who should be kept in prison the maximum amount of time prescribed by law in order to safeguard the general public, despite the fact that Brandt has been certified a good parole risk by two prison psychiatrists and given high marks for rehabilitation by virtually every prison staffer familiar with his case.

Since 1972, Horner has personally intervened in Brandt's parole hearings no less than five times in efforts to prevent his release and has repeatedly contacted Raymond Brown, the Deputy Chairman

of the Adult Authority, to argue that Brandt be held in prison.

Horner's interventions are a matter of public record. In a legal action filed in October 1975, Richard Frishman, Brandt's lawyer, introduced memoranda and correspondence between Horner and the Adult Authority that show Horner took an extraordinary interest in keeping Brandt in prison, despite his record of rehabilitation.

Horner's repeated intervention in Brandt's parole hearing are legal but unusual: Adult Authority sources told me prosecuting attorneys rarely submit materials to the AA during parole hearings, although state law enables them to do so.

Hal Ruddell, AA member Raymond Procnier's assistant, told me that as a practical matter, "Predominantly, the materials submitted in parole hearings come from the families and friends of prisoners." Ruddell said that intervention by prosecuting attorneys "didn't happen often."

Horner declined to discuss the case with me because he is currently prosecuting Brandt's codefendants, Wendy Yoshimura and Michael Bortin, in Alameda County Superior Court.

Brandt says Horner has put the "fix" in with the Adult Authority because he is a career

political prosecutor who hates all radicals. "He's a real red hunter," Brandt told me. "He prosecuted me and my two crime partners [Bortin and Rubinstein], he prosecuted [V-AW organizer] Bob Hood and he helped prepare the case against [SLA 'soldiers'] Joe Remiro and Russell Little."

And now Horner is prosecuting Wendy Yoshimura. There is one saving grace for her, however: when Horner prosecuted Bortin and Rubinstein, he worked hard to show that Brandt was the motive force behind their alleged crimes. This strategy put Brandt in prison for five years, but it let Bortin and Rubinstein off with less than a year each in Alameda County Jail.

For the last four years Hor-

ner has stuck with the argument that Brandt led the Revolutionary Army and dragged it out every time Brandt came up for a parole hearing. He can hardly change his story now that Wendy Yoshimura is in the dock.

—Bill Wallace

DA's new sleuth

Is SF's District Attorney Joe Freitas Jr. putting together a political prosecution unit to lean on radicals on the left?

That is a key question raised by Freitas's appointment of Oakland police lieutenant Ben Wood, a veteran officer of the Oakland PD intelligence unit, as his \$18,000-a-year chief investigator. Wood will direct the DA's staff of 24 investigators.

Wood has headed the intelligence unit, better known in the East Bay as the "Red Squad," since the early 1970s. As chief of intelligence, Wood has supervised and assisted in investigations of such radical individuals and groups as Huey Newton, VVAW organizer Bob Hood, the Black Panther Party and the SLA.

More: Wood is considered an expert on terrorism and urban guerrillas — enough of an expert that he has been tapped by a CIA-linked consulting firm in Santa Barbara to teach a course in fighting terrorism to state and local law enforcement under the auspices of the state attorney general's office (see "Putting Revolution in the Attorney General's Three R's," Guardian 12/19/75).

Neither Wood nor Freitas could be reached by press time, but Dan Weinstein, Freitas's chief assistant, denies that Wood will run a SF Red Squad: "We didn't go out looking for a guy who was the head of an intelligence unit. We looked for a guy with the best leadership qualifications and technical expertise available."

Will Wood be put right to work on the massive SF voter fraud scandal — a scandal that has sparked inquiries by the Board of Supervisors, the secretary of state and the SF Examiner but very little action from the DA's office? "Wood will direct those members of the DA's staff who can be freed up to work on voter fraud," Weinstein said. "We don't have the staff to do it unless we get supplementary appropriations from the Board of Supervisors."

Wood's background might be helpful in combatting terrorist activities in the city, Weinstein said, "but if the question is, 'because of Wood's background in intelligence is our office going to engage in a witch hunt against radical personnel?' the answer is no."

—Bill Wallace

P.S. The Chronicle was the only Bay Area daily to report Wood's appointment, but the Chronicle managed to miss the story of Wood's background in police intelligence and dealt only with Dr. Carlton Goodlet's criticism of Freitas for replacing Hadie Redd, a hold-over investigator from the Fardon administration.

Weekly Award

The Mr. Natural "Hogwash from a Zen Master" Award to Gov. Jerry Brown for his comments to Tom Mandel of the Bicentennial Arts Biweekly at the Feb. 22 meeting of the California Arts Council. After first counseling Mandel to "do good and avoid evil — the basic edict of the natural law," Brown assured Mandel that "politicians are the unacknowledged poets of our era." Earlier, Mandel invited Brown to come out of the hall and into the meeting room at the behest of Arts Council director Eloise Smith. The governor's response: "Just go with the flow, and I'll be in in a few minutes."

'BIG SISTER' is watching...

East Bay civil rights freaks stand by: here come the computers!

The Alameda County Regional Criminal Justice Planning Board (RCJPB) is eyeing a new comprehensive crime computer setup called ALES (pronounced "Alice") — the Alameda Law Enforcement System. A decision that may determine whether the system will be put into effect should be made within the next three weeks.

ALES plans include 17 different minicomputers hooked into a central computer bank run by the county and will provide a central index for investigative files, a general data processing system for management purposes and a hook-up with state and federal criminal intelligence computers.

Several East Bay political figures, including Albany Mayor Mike Gleason and Berkeley Police Review Commissioner Diane Schroerluke, have strongly criticized ALES as a po-

tential threat to privacy and a dangerous piece of Big Brother technology. Along with the existing Police Information Network (PIN), CORPUS (a county-wide computer system for locating arrest records) and other computers, critics say ALES would further undermine rights guaranteed by the Constitution.

"This thing sounds terrible," Schroerluke told me. "They're talking about putting even vaguer information in this system than is going into the computers we already have. They're even talking about including information on suspects! I have no idea how a suspect's rights could be protected if this system goes in."

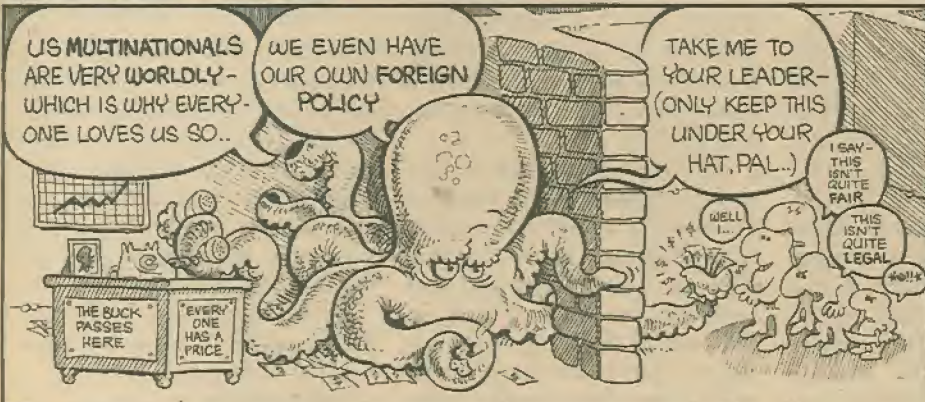
Schroerluke said seed money for the computer setup—around \$438,000—is supposed to come from the federal Law Enforcement Assistance Administration in the form of grants administered through the California Office of Criminal Justice Planning. The ALES sys-

tem will be built in part according to federal specifications and will provide a direct local link to much-criticized state and federal crime computer systems such as the National Crime Information Center run by the FBI.

John Lenser, executive director of the RCJPB and ALES's chief proponent, denies that the system poses a threat to civil liberties. "First of all," he told me, "there is no new information going into this system. All the information planned for ALES is presently being held in the files of local law enforcement agencies, so we aren't talking about creating any sinister new files of criminal intelligence or anything of the kind."

"Second," Lenser said, "as far as safeguarding privacy is concerned, the more people you have handling sensitive information the more chance there is that there will be a security or privacy breach. ALES would actually reduce the number of people handling this information, so it will mean better security and better safeguards on privacy."

DIGGS



Moscone bends on YBC

Mayor George Moscone tirelessly practiced his political powers of personal persuasion to lead the crusade to keep the Giants in San Francisco. But on really critical issues concerning the city's development, Moscone has provided no leadership at all to implement the anti-Manhattanization policies that were such a crucial part of his campaign platform.

The mayor capitulated on airport expansion last month. He's been backing and filling on his former tough stand against the "non-profit" corporation sports arena proposed for Yerba Buena Center. He's not raised a peep against the Alioto-appointed Airport and Redevelopment Commissioners who have blithely ignored his demand for their resignations.

Latest example: Moscone's unsuccessful token effort to stop the Redevelopment Agency on March 2 from selling off, at bargain rates, two big parcels of land in Yerba Buena to developer Lyman Jee for an 11-story apparel mart and a 32-story office tower.

Moscone made a halfhearted, last-minute attempt to get the agency to wait on approving Jee's proposals until Moscone could appoint his long-awaited people's committee to replan YBC (now scheduled to be announced March 12). But the agency ignored him and voted through both projects.

That action means the city is further locked into a ten-year-old YBC master plan, at the precise moment when Moscone has promised to whole project will be redesigned. The

agency's action also very likely insures a rash of new private office building development that could make the mayor's committee's replanning effort a futile intellectual exercise.

Lance Burris, Redevelopment's Yerba Buena project director, told me the agency hopes that approval of the two Jee projects will snowball into a privately financed building boom in YBC. "Once you have somebody go down there and make a dent, there'll be a stampede," Burris said.

Jee's two projects had long been held up so that the city could get first crack at de-

'Once someone makes a dent in YBC, there'll be a stampede.'

veloping its part of YBC. But several months ago, Redevelopment Agency officials quietly obtained administrative approval from the Department of Housing and Urban Development to permit the agency to give Jee the green light, an action that caught most foes of the present YBC plan by surprise. The Redevelopment strategy is clear: thumb your nose at Moscone and stay committed to the master plan, come what may.

During his campaign, Moscone made all manner of promises about giving the neighborhoods a voice in redoing Yerba Buena, about halting highrise, high-intensity development downtown (the Big Whop-

per: "When I'm the mayor, there will be no new highrises in San Francisco") and about "demanding" the resignations of all city commissioners.

But when it came time to fight for his right to replan YBC and against a 32-story office tower, the best Moscone could manage was to make a phone call to Art Evans, Redevelopment's executive director, on the very day of the vote, a virtual repeat performance of his token "action" against airport expansion in January (see Guardian 1/23/76).

Redevelopment Board members Walter Kaplan, Stan Jensen and James Silva (all of whom have ignored Moscone's "demand" for resignation) joined Francis Solvin (the only Agency member to honor Moscone's request) and didn't even let Evans finish transmitting the Mayor's "hold off" message before slamming through unanimous approval of Jee's projects. Walter Kaplan himself pointed out that Moscone didn't seem to care enough to put in an appearance.

There were plenty of reasons for Moscone to do everything in his power to stop the agency board: Jee came away with 140,000 square feet of prime downtown land for the apparel mart for the piddling sum of \$15 a square foot; Jee didn't file an updated financial statement that shows he's economically able to pull off the projects; the agency board is acting in direct contempt of the mandate Moscone received from the voters to clean house of Alioto's troops on boards and commissions.



The St. Regis Hotel, one of the last hotels in Yerba Buena, demolished by Redevelopment, Feb. 25, 1976.

Most important, strong action by Moscone could have prevented the untimely approval of the apparel mart. That project, to be built inside the *cordon sanitaire* which the YBC master plan makes of the block bounded by Mission, Howard, Third and Fourth Streets, now joins the Mel Swig/Lyman Jee sports arena as a second key piece moving into place in the YBC

The next month is crucial for the sports arena: Swig and Jee have won preliminary approval to build and operate the center with a "nonprofit" corporation and are now working out some architectural wrinkles in their plan (Swig, ever the hockey nut, is reportedly still dissatisfied with sight lines), but they will probably return to the dreadful supervisors for approval of their quasi-public financing arrangements within four weeks. Once the supervisors rubber-stamp the scheme, as they almost surely will, Moscone will get a chance to veto it.

Moscone told me during the campaign he strongly opposed the Swig/Jee nonprofit corpora-

tion plan (Mr. Fiscal Lean-and-Hungry and all that). He went even further when he spoke to members of the Citizen's Committee on Yerba Buena, a coalition of neighborhood people: during the run-off with John Barbagelata, Moscone told the group that if they filed a lawsuit to try to stop the arena, he would join them as a plaintiff, according to two members of the committee. But Moscone may be getting ready to cave in again. "The mayor just doesn't know what he'll do" when the arena comes to him, Corey Busch, Moscone's press secretary, told me. "He wants to look at it very carefully."

If the mayor's Yerba Buena committee is to have a serious shot at replanning Yerba Buena, Moscone must begin to resist pressure to force through the Justin Herman/Alioto/Swig master plan. Will the mayor stand up to the Redevelopment Agency and the downtown business and building trades interests it represents? Not if his record to date is any gauge.

—Jerry Roberts

FOLLOW THAT STORY!

S.1, Greg Jones verdict, SQ6

San Quentin Six trial (7/26/75): Stanford psychology professor Philip Zimbardo, the first witness called in the defense of San Quentin Six defendant Johnny Larry Spain, said March 4 that conditions in the prison's Adjustment Center "could produce in any person, regardless of personality or moral background, a tendency toward extreme, unplanned acts of violence, which we would call random acts, against persons with whom they would come in contact." Spain and five others are on trial for murder, conspiracy and assault stemming from the Aug. 21, 1971, incident at San Quentin in which five men were killed inside the Adjustment Center and prison leader George Jackson was shot down in an adjoining yard.

Zimbardo, who has studied the effects of imprisonment for several years, termed the Adjustment Center "one of the most stressful physical and psychological environments I know of." He went on to describe a psychological state called "impaired consciousness," which is "a temporary loss of conscious control over behavior" taking place when a normal person is subjected to overwhelming stress. Im-

paired consciousness can be followed by a loss of memory.

According to Charles Garry, Spain's attorney, Spain has no recollection of the events of Aug. 21, 1971, and was suffering from impaired consciousness at the time. Zimbardo told me this defense has never been used before.

In 1971, Zimbardo conducted a widely reported experiment at Stanford in which students assumed the roles of prisoners and guards in a simulated prison setting roughly comparable to San Quentin's Adjustment Center. The experiment, scheduled to last two weeks, had to be called off after six days because the "guards" became brutal and the "prisoners" suffered temporary breakdowns.

—Eve Pell

Minorities vs. moneybags in local Democratic party (12/12/75): Schwartz's ouster gives another round to the Democratic Party's moneybags, but the fight is not over.

In an article marred by one-sided coverage, the March 8 *Chronicle* reported the removal of Robert A. D. Schwartz from the chairmanship of the Northern Democratic Party.

The *Chronicle* published the

story of Schwartz's ouster as though it is now final. Not so. There is a big fight brewing in the party over Schwartz and his innovative policies. Black leaders of the party such as Assemblyman Willie Brown and Congressman Ron Dellums consider Schwartz's ouster a blow by rich white Democratic leaders against greater minority representation.

At least the *Chronicle's* reporter should have done enough digging to find out that Holsinger and the man he chose to replace Schwartz, Bert Coffey (former public relations flack now assisting Congressman George Miller Jr.), are trying to move Northern Democratic Party headquarters out of the Bay Area to Sacramento. That certainly is of interest to Democrats in this part of the state. If you read the two previous stories on the Schwartz affair in the *Guardian*, you realize the Holsinger-Coffey forces, representing the party's big moneybags, want the headquarters in Sacramento to keep it under tighter control by the party's power brokers, the legislative aides.

—Burton H. Wolfe

S.1: The monster that eats the Bill of Rights (1/9/76): US Senate Majority Leader Mike Mansfield and Minority Leader Hugh Scott have cooked up a 13-point package of amendments to S.1, the repressive

recodification of the US Criminal Code, in an attempt to make the bill more palatable to Senate liberals and to move it out of the Judiciary Committee onto the floor of the Senate.

The Mansfield/Scott compromise deletes 13 of the most onerous sections of S.1 — including sections on wiretapping, leaking government documents, official secrets and reinstatement of the death penalty. Mansfield and Scott have also suggested that S.1's number be changed, in an attempt to defuse growing opposition to the bill. The Feb. 16 Congressional Record quotes Mansfield as saying, "The number, S.1, now serves as a battle cry for both the right and the left who oppose its most objectionable features. To change its number would help to diminish the focus on that number which has become a source of pain and controversy." The amendments would affect only 10% of S.1, and would leave 720 pages of the bill's 800 pages intact.

Among the features left after amendment: S.1's wholesale assault on First Amendment rights of assembly, petition and free speech, the revival of the Smith Act, increased press censorship, increased penalties for marijuana possession and sections which define labor strikes as extortion and riots. —J.R.

A Novel Murder Defense (1/30/76): An all-white jury found Greg Jones guilty of second-degree murder on March 3 in Alameda Superior Court.

Jones, a black, shot and killed another man at an Oakland shopping center last October following a minor traffic accident. Jones had been taken from work at the Caterpillar Tractor Company in an extremely agitated and disoriented state the day of the murder and left alone at a hospital by an official of the company. Several hours later, still untreated, Jones killed an innocent man. His defense was temporary insanity, due to the strain of racist conditions at Caterpillar.

"I think the jury's view was clearly erroneous," Dan Siegel, Jones's lawyer, told the *Guardian*. "The jury didn't deal with the uncontradicted evidence that Greg Jones was insane on the day of the killing. It was a racist verdict. The jury wasn't able to accept that racism in this society makes people crazy." The conviction carries a five-year-to-life sentence. Judge Stanley Golde will sentence Jones March 24. Golde has the power to reduce the verdict to manslaughter. The Greg Jones Defense Committee urges people to write to Judge Golde at Department 5, Alameda Superior Court, Oakland.

—J.R.

Judge Cragen gets the ax

By Burton H. Wolfe

It seems as though Superior Court Judge Edward L. Cragen has been obliged to fight everybody but the electorate to hold onto his job.

When Cragen ran against assistant district attorney Robert Maurer in 1974, he was elected specifically on the basis of what he promised to do on the criminal court bench, and that is where he wound up. Last fall, the man who was then San Francisco's district attorney, John Jay Ferdon, deciding Cragen was too lenient in prostitution and dope cases, tried to have him removed from the criminal to the civil division of the court. Cragen, unsupported by any of his fellow judges (some of whom were similar victims of Ferdon's tactics), fought back with the help of attorney friends and won. (See Guardian 10/24/75.)

But now Robert J. Drewes, presiding judge of the SF Superior Court, has given the District Attorney's office, and some police officers who are anti-Cragen, what they could not accomplish through their own tactics: Drewes has removed Cragen from the criminal court division, transferring him from the Hall of Justice to a civil court in City Hall. Cragen, formerly a criminal lawyer for 16 years, will

now be confined exclusively to civil cases.

The circumstances surrounding the transfer are so suspicious that somewhere between 200 and 500 lawyers have written and/or telephoned Drewes to protest. Even Drewes does not know the exact number, but he acknowledged in a phone conversation with me that he has "gotten tons of mail on the subject."

The suspicious circumstances surrounding Cragen's transfer are these:

First, it came at a time when there is a crisis in the criminal courts because the new DA of San Francisco, Joe Freitas, has cut off plea bargaining for major felonies and brought scores of cases to trial instead of handling them by swift negotiation in judges' chambers as his predecessors did. Cragen's work in the criminal courts, therefore, is vitally needed. Many criminal lawyers consider him to be the most astute judge in the criminal division of the SF Superior Court.

Second, almost all of Cragen's experience as a lawyer, and all of his experience as a judge, has been in the criminal courts. He has practically no experience in the civil courts.

Third, to help meet the added criminal case load brought on

by the new DA's trial policy, Drewes changed a City Hall civil department to criminal by switching Judge Thomas J. Dandurand, whose first and only year in the Superior Court has been spent hearing civil cases. As a replacement for Cragen in the Hall of Justice, Drewes assigned William E. Mullins, who has been the Superior Court's Law and Motion judge.

Fourth and finally, Drewes's shuffling appeared to be a sudden move in response to an outburst of DA and police complaints against Cragen. Though Drewes denied that when I raised the issue, it is undeniable that customarily the presiding judge calls other judges of the Superior Court into his chambers and discusses proposed transfers with them at least three or four weeks before they are effected, and sometimes as much as two or three months before. Cragen was informed on Feb. 26 of his transfer in a curt announcement by Drewes over the phone. He was not asked what court he would like to have, which is the normal courtesy. He was simply told to go and was given only seven working days' notice.

Cragen's replacement, Judge Mullins, confidentially told people close to him that Drewes's decision was made in con-

sultation with other judges, an extraordinary procedure, but Mullins would not say what reasons were behind the switch. Frank W. Shaw, who was made master calendar judge in the criminal division of the Superior Court just two months ago when Claude D. Perasso asked to be transferred from that job to a trial court, told sources close to him he considers Drewes's move to be "politically motivated."

Shaw is angry at Drewes, it should be noted, because Drewes removed him from the master calendar job after he held it only two months, on grounds somebody with more experience is needed to handle the added case load caused by Freitas's trial policy. But lawyers and clerks of the court say this is untrue: Shaw was moving the added cases along swiftly with no problems. When his replacement, Walter F. Calcagno, moved into the job this week, he found the slate of cases completely cleared by Shaw, who was demoted by Drewes to a civil court assignment after several years as judge in the criminal courts.

Calcagno became somewhat of a catalyst for the protests against Cragen's removal when he stood up at the most recent monthly SF judges' luncheon, in the Del Webb Towne House, March 2, and made a

brief speech to the effect that no Superior Court judge ought to reset bail made by another Superior Court judge. Cragen, feeling the speech was directed at him personally, became red in the face and was about to jump up from his table and begin shouting at Calcagno. But Judge Joseph Karesh, sitting beside him, restrained him.

"Now, just keep still and eat your food," Karesh said in his usual courtly southern gentleman's manner (he is from a socially prominent family in South Carolina). "Don't blow up. That's what they want you to do. You fool them and don't say anything."

So, Cragen kept quiet at the luncheon and afterward when the press questioned him. But privately he told friends that Drewes's transfer was "a stupid thing to do" and, on the basis of Calcagno's speech, it was made because of complaints about Cragen's resetting bail in the case of Michael Bortin, who was charged with falsifying a driver's license application.

If you have been following the SLA-Patty Hearst imbroglio in detail, you know that Bortin's fingerprints allegedly were discovered in an apartment occupied by Patty and Wendy Yoshimura. What you do not know, because the daily press has not told you, is that the fingerprint expert on whose



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opinion the police and the FBI are relying has been unable to explain why certain lines of the prints found at the apartment do not match those in the police fingerprint files on Bortin.

In any event, the FBI has struggled unsuccessfully to make Bortin testify in the Patty Hearst trial. He has refused in the face of severe pressure. Consequently, FBI agents have trailed him everywhere in retaliation. Finally, they got the SF district attorney's office to charge him with supplying false information on an application for a driver's license. The DA's office made it a felony charge rather than a misdemeanor, on the grounds that Bortin committed perjury.

This is a most unusual procedure. Ordinarily, when the Department of Motor Vehicles discovers what is considered to be false information on an application, the application is returned with a form letter requesting another one. If false information is supplied again, the DMV then turns the case over to the DA for action, and a misdemeanor indictment is requested from the grand jury. In other words, there is usually this second chance through what amounts to a warning from the DMV. If it is ignored, the charge is usually a misdemeanor, not a felony.

On Feb. 11, the DA's office obtained a grand jury indictment of Bortin. That same day his bail was set by Superior Court Judge Shaw at \$25,000 on the basis of the contention by the DA's office that Bortin is "a flight risk." Normally the bail in a perjury case of this nature is \$1,000.

The weirdest part about the

DA's excuse for demanding bail 25 times greater than usual is that Bortin had just been OR'd at a probation hearing across the Bay because he is not a flight risk. (To give a defendant OR is to release him on his own recognizance. No bail is required. He is trusted to show up on his own at an appointed court date.) The hearing was called because Bortin was accused in 1972 of having explosives in his possession; he made a deal to plead guilty in return for probation; and the FBI had gotten the Alameda County DA's office to file a motion for his probation to be revoked. Alameda County Superior Court Judge Spurgeon Avakian, in hearing the motion for revocation and setting a trial date for the future, ruled Bortin is not a flight risk and released him without bail. The San Francisco DA's office improperly failed to inform Judge Shaw of this development when asking for \$25,000 bail on grounds Bortin is "a flight risk."

On Saturday, Feb. 14, at 5:30 pm, without informing Michael Bortin in advance he had been charged and indicted by a grand jury, police and FBI agents arrested him at gunpoint. (Arresting hated victims on weekends is a favorite trick of the FBI. Since the courts are not open, it means they must spend at least a day or two in custody.) As soon as Michael's father, SF trial lawyer Joseph Bortin, found out, he telephoned Judge Cragen at home to request a bail hearing on the first possible workday (Monday the 16th was a holiday).

"I called Cragen," Joe Bor-

tin explained to me, "because he was a defense lawyer and I felt we would get a better deal from him than Shaw, who was a prosecutor throughout his entire career before he became a judge."

Cragen then telephoned Shaw and asked if he had any objection. Shaw told him: "None at all. You can do anything you want."

On Feb. 17, the bail hearing was held in Cragen's court. Joe Bortin offered documentation to prove his son Michael is not a flight risk. Cragen asked the deputy DA representing DA Joe Freitas to respond. The deputy said the DA's office would change its previous insistence on \$25,000 "flight risk" bail, and take no position at all on risk or bail. This was a complete backdown. Cragen OR'd Michael Bortin, and he was released from custody.

This was the bail-resetting incident that brought on Calcagno's speech at the judges' luncheon, which followed Drewes's transfer of Cragen by three working days. Some judges and lawyers told me they considered it a semi-official explanation why Cragen was abruptly transferred from the criminal to the civil courts. Calcagno denied it.

"What I said had nothing to do with the Bortin matter," Calcagno told me. "I did not intend to criticize anybody."

I asked Calcagno if he was one of the judges Drewes consulted on Cragen's fate. He replied he was not.

"I have no complaints against Cragen," Calcagno said.

Judge Drewes was rather waspish when I sought to ob-

Was Cragen ousted because he was lenient to an SLA-linked defendant?



tain his version of Cragen's transfer.

"I don't want to discuss it," he snapped. "I've gotten tons of mail on the subject. I'm going to Hawaii on vacation Monday [I phoned him Friday, March 5]. And I don't intend to reverse my decision. The decision was made after careful consideration. All judges in this department are expected to serve wherever they are asked. Some don't want to be in one department or another, but I insist they do as they are asked, and that's all there is to it."

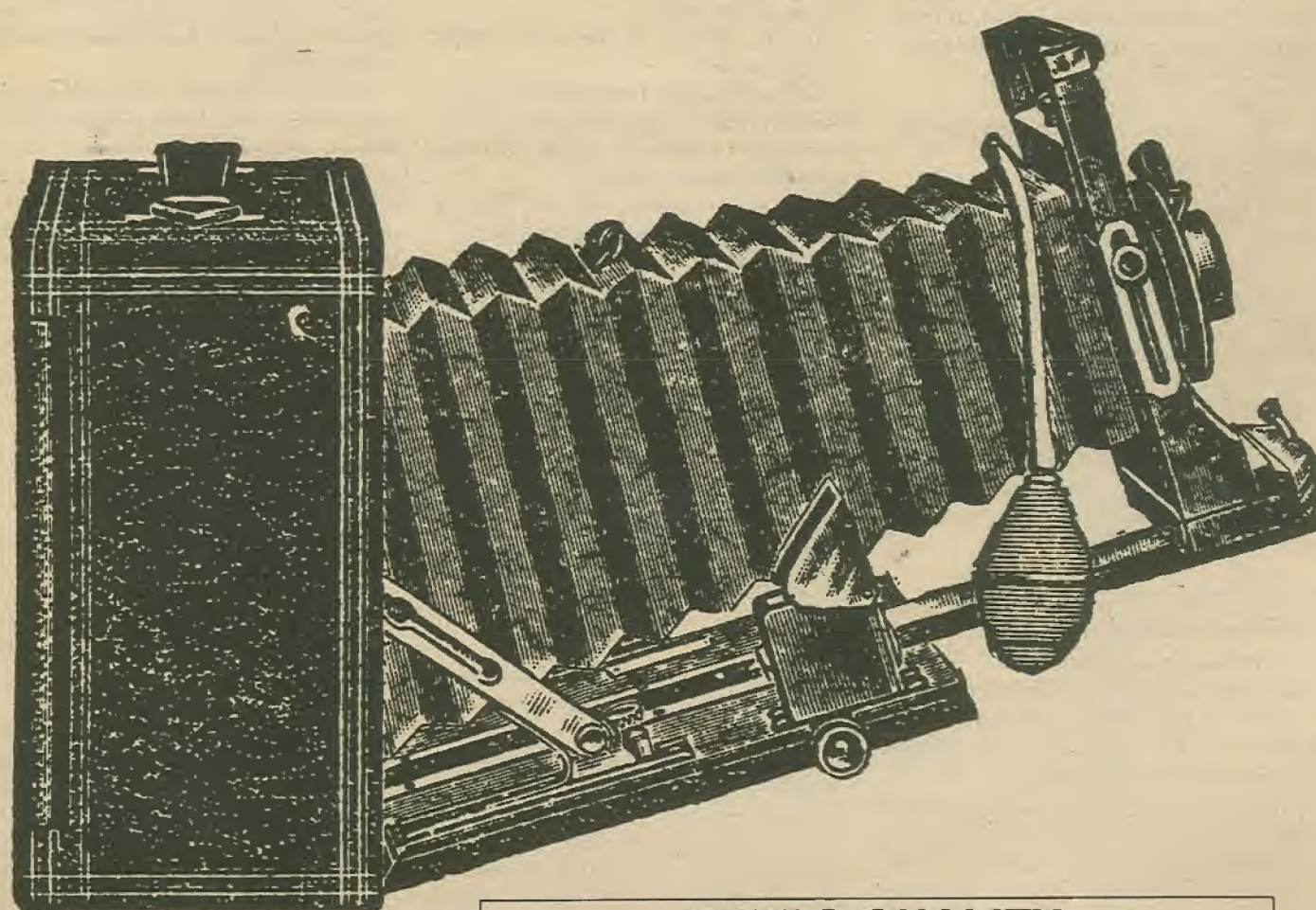
Before the conversation was terminated, I managed to sneak in one question: "Have you gotten complaints against Cragen, and did they cause the transfer?"

"That had nothing to do with it," Drewes replied. He then indicated the conversation was over, so I wished him "a nice vacation" and he hung up.

P.S. ► Scores of attorneys were outraged by Drewes's action. An ad hoc committee of 50 lawyers led by Michael Hallinan and Rhoda Lee Sapirstein handed out a press re-

lease on the steps of City Hall March 5, calling Drewes's transfer "unprecedented" and a "highhanded and arbitrary use of power." The Chronicle and Examiner got copies but failed to publish a word of the lawyer committee's statement.

► The ad hoc committee obtained support from 100 other members of the SF Bar Assn. who promised to write Drewes and induce more lawyers to write, from the Northern California Criminal Trial Lawyers Assn., from the Mission Legal Defense Assn., from California Lawyers for Criminal Justice, and from SF Public Defender Robert Nicco. DA Joe Freitas refused to take any position. Freitas also told a spokesman for the lawyers' ad hoc committee that he would deny permission for any of his deputies to write or phone Drewes in support of Cragen. (Though Cragen is inaccurately described as pro-defense, many prosecutors like and respect him. Several deputy DA's refused to join in former DA John Ferdon's campaign against Cragen.)



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Malpractice: A victim's

You've heard the malpractice horror stories from doctors and attorneys.

By Dean Lipton

MONDAY, SEPTEMBER 24, 1973. Judge William E. Mullins instructed the jury: A writer named Dean Lipton is suing a doctor named Edward Whiteley, the Kaiser Hospital Foundation, a corporation, and the Permanente Medical Group, a limited partnership of doctors, organized for the purpose of supplying doctors to Kaiser Hospital. The jury is not to make up its mind until they have heard all the testimony, or discuss it among themselves. You are the judge of the facts, and I will interpret the law for you.

Bob Harlem made the opening statement, and for 45 minutes he analyzed both the medical testimony and damages: Dr. Whiteley had performed more than 100 similar operations without a mishap. What went wrong this time? The plaintiff had continued assurances from Dr. Whiteley that his facial nerve would regenerate, yet the prognosis for its regeneration was poor. He was never informed of this. We will prove that the single corrective measure of approximation which was taken could not have worked in Mr. Lipton's case. The medical doctor, an expert in this field, who will testify to this will also testify that nerve graft alone could have saved Mr. Lipton's face, and a nerve graft was never seriously offered him.

Bob touched on our reasons for asking for damages of \$1 million: serious physical injuries, extensive emotional problems, diminished creative capacity and, finally, the destruction of a way of life, the voluntary lifestyle of one man.

TUESDAY, SEPTEMBER 25. "You see the way the trial's going to shape up as far as damages are concerned," said Ed Nevin at lunch. "There's no question that [defense lawyer Robert] Glynn will argue that you have not made a great deal of money and that the jury should give you a low award because of that. We will insist that there has been the destruction, or at least diminishing, of an unusual life, a writer, a scholar, a friend and teacher of artists and poets, and that there should be adequate compensation for this."

That afternoon, Dr. Edward Whiteley took the stand. I soon found out things about him I had never known. He had held status and rank during much of his adult life, a former colonel in the army medical corps charged with the administration of a 250-bed hospital, and chief of otolaryngology at the San Francisco Kaiser Hospital.

But on the stand there were tears in his voice as Bob Harlem questioned him throughout the afternoon. He denied any wrongdoing. His major defense was that there was an inherent risk in mastoid surgery—the cutting of the facial nerve. He insisted that the "approximation" he had performed was the best possible procedure for the repair of the facial nerve, and that his postoperative care was adequate. He claimed that following the severing of the nerve he had continuously consulted with other surgeons. He denied it was too late to give me a nerve graft when I was sent to Dr. Kadar Adour. He admitted that the infection I had in my ear for 11 days in June 1968 had cleared up.

Bob showed him a heavy book, *Surgery of the Ear*, by Dr. George Shambaugh. This book was to come up again and again during the trial.

"Dr. Whiteley, have you ever read, studied or relied upon this book?"

"Yes, I have."

"Do you consider it a definitive text for ear surgeons?"

"Yes, I do."

Bob flipped open the pages and read: "There are two ways to repair a severed facial nerve . . . a free nerve graft . . . rerouting and approximation." Do you agree with that statement, Dr. Whiteley?

"I approximated it."

"Did you reroute it?"

"It wasn't necessary."

Bob referred to the book again. "Shambaugh says that the frayed ends of the nerve should be cut before approximation. Did you cut them?"

"No, it wasn't necessary."

"Dr. Whiteley, approximation doesn't mean the same thing to medical men that it does to laymen. What does it mean to a doctor?"

"I don't quite understand your question."

"Let me put it this way, Dr. Whiteley. Doesn't approximation in the medical sense mean to put together so that the ends are touching?"

"The ends were touching."

"Doesn't Shambaugh say that because the nerve has a tendency to contract there must be no tension when the severed ends of the nerve are put together?"

"There was no tension."

"What is a burr, Dr. Whiteley?"

"A surgical instrument."

"A drill used to cut through bone, isn't it?"

"Yes."

I notice in your records that after you severed Mr. Lipton's facial nerve you changed to a diamond burr. Is that true?

"Yes."

"But you did not start the operation with a diamond burr?"

"No, I did not."

"Now, the facial nerve is encased in a bony canal which protects it from injury under normal circumstances. Isn't that true?"

"Yes."

"An ordinary burr penetrates the bone by drilling, doesn't it?"

"Yes."

"A diamond burr by a polishing motion?"

"Yes."

"That means if a surgeon uses a diamond burr it is impossible to cut through the bony canal and sever the facial nerve even if the burr accidentally contacts it, doesn't it?"

"Yes."

"Yet, you did not use a diamond burr until after you had actually severed Mr. Lipton's facial nerve, isn't that true?"

"Yes."

"Dr. Whiteley, what was Dean Lipton's face like after the surgery?"

"He had a facial weakness." During the entire trial, Dr. Whiteley would never use the word paralysis in connection with my face. He always called it a facial weakness.

The clock on the wall was past four. Harlem told the judge and opposing counsel Glynn that he had more questions for Whiteley, but our expert medical witness, Dr. Ernest Holland, was coming from Sacramento, so he would have to interrupt Whiteley's cross-examination until after Dr. Holland's testimony.

WEDNESDAY, SEPTEMBER 26. Bob Harlem held up Shambaugh's thick volume. "Dr. Holland, have you ever read or relied on this book?"

"Yes, I have."

"Do you agree with this statement that Shambaugh makes: in 90% of

the cases a nerve graft restores some function."

"I do."

"How about rerouting and approximation?"

"It is a perfectly acceptable procedure."

"Have you read Dr. Whiteley's operative report?"

"I have."

"You saw the words 'approximately fixed' used, and at a later date they were crossed out, and the word approximated was substituted. What does 'approximately fixed' mean?"

"I wouldn't know. A nerve is either approximated or it isn't approximated."

"Dr. Holland, is it easy for a surgeon to sever a facial nerve?"

"No, it isn't. There are many landmarks we have to follow to avoid

erous specialized articles, the many professional societies he belonged to both in the United States and Canada, his mastery of both the art and science of plastic surgery.

Dr. Vistnes showed slides of what I had looked like when I first came to Palo Alto after three plastic surgeries at Kaiser. He explained the problems and told about the surgery program that Gorney, Iverson and he had worked out for me. There had been considerable improvement after seven surgeries, he said, but unfortunately it wouldn't last. "Given a normal life span, Mr. Lipton would need an additional six plastic surgeries."

MONDAY, OCTOBER 1. As soon as Dr. Kadar Adour took the stand, it became apparent that he was indeed

"Dr. Whiteley, what was Dean Lipton's face like after the surgery?"

"He had a facial weakness."

During the entire trial

Dr. Whiteley would never use the word paralysis in connection with my face.

He always called it a facial weakness.

contacting a facial nerve. Dr. Shambaugh describes them." Then followed an explanation of the landmarks. "The facial nerve is protected by a sheath of bone which has to be cut through before it can be damaged. A diamond burr could be used."

"Is the cutting of the nerve proof of negligence?"

"Not necessarily. It shouldn't happen, of course. But I can conceive of circumstances where it might without being the surgeon's fault."

"Do you consider the cutting of Dean Lipton's facial nerve negligent?"

"Yes, I do."

"Why?"

There was an eight-millimeter tear. That's a very long cut, and that indicates to me that there was 'a running of the burr.' Whenever an instrument used by a surgeon is out of his control we would have to consider it negligence."

"In your judgment, Dr. Holland, do you consider Dr. Whiteley's treatment of Dean Lipton below the standards of medical care for the community?"

"I do."

"Dr. Holland, you have performed many similar surgeries, have you not?"

"I have."

"Have you ever cut a facial nerve?"

"Once, unfortunately."

"What did you do, Dr. Holland?"

"Well, there were some additional complications. The patient was an elderly woman, and she had an abscess close to her brain. It took me a week to clear it up. Then I gave her a nerve graft."

"You gave her a nerve graft a week after you severed her facial nerve?"

"That's right."

"Was it successful?"

"Yes. She recovered the complete function and appearance of her face."

Then came Dr. Lars Vistnes. Under Bob Harlem's questioning, his background was laid before the court: the many books he had written, the num-

the master he considered himself; obviously the superior of any of the medical men who had testified so far, except for Dr. Vistnes. Even Adour could not reach Vistnes's magnificent height. But Vistnes had testified only to prove damages, and unless we could prove malpractice his testimony would mean nothing.

Medical researcher, writer of specialized articles, Dr. Adour considered himself — and probably was — on an equal footing with the greatest in his field. And point by point he disagreed with Dr. Holland. There was no gap. Whiteley's repair procedure was the best that could be done. The tear was not proof of negligence. The severing of the nerve was not negligent. It was simply an unfortunate circumstance for doctor and patient alike.

Bob asked him, "In your deposition, Dr. Adour, you indicated that a nerve graft was contraindicated because of an infection in Mr. Lipton's ear for 11 days in June of 1968?"

"That's correct."

"In a medical sense, contraindicated means that it wouldn't be advisable, doesn't it?"

"That's right."

"Dr. Adour, have you ever read, studied, or relied on this book, *Surgery of the Ear*, by Dr. George Shambaugh?"

A broad grin curved Adour's lips. "Shambaugh! Of course. He's a very good friend of mine. Do you know, in a revised edition of that very book he quotes me."

"Do you consider it a definitive text on ear surgery?"

"I most certainly do."

"Do you agree or disagree with this statement Shambaugh makes," Bob asked, opening the book: "A nerve graft is not contraindicated because of infection?"

"I disagree with it. Shambaugh is usually right, but on that point he's wrong." The number of ear specialists

personal account

Now here for the first time is a horror story written by a victim.

in the nation who would have dared to disagree with Shambaugh could be counted on the fingers of one hand. Adour was one of them.

To counter Adour's testimony, we were fortunate to be able to obtain as a witness Dr. John Ross.

WEDNESDAY, OCTOBER 3. Ross was chief of the Ear, Nose and Throat Department not only at Ft. Miley but simultaneously at other hospitals as well. He was a teacher of mastoid surgery and he had taught numerous other doctors the skills and arts of the field. But this was only the beginning. His original research had won him wide recognition. He was the author of 14 specialized articles, many of them based on this research. He is one of the few medical scientists to have a part of the human body named him.

Bob Harlem asked him: "Wasn't Ross's nerve named after you, Doctor?" "Yes, it was. But it's a rather small nerve, Mr. Harlem."

Ross was on the stand all day. Under Bob's incisive questioning, he bolstered Holland's testimony point by point. After he was finished, he left Adour's vaunted greatness lying in a shambles for everyone in the courtroom to see.

Harlem: "Dr. Ross, do you consider Shambaugh's *Surgery of the Ear* a definitive work for ear surgeons?"

Ross: "Yes."

"Do you agree with Shambaugh that an infection is not a contraindication for a nerve graft?"

"Absolutely."

"Would it be necessary to cut the frayed ends of the nerve before attempting rerouting and approximation as Shambaugh says?"

"Yes, it would."

"If this were done and no rerouting were attempted, would there be a gap?"

"Yes, there would."

"If the nerve endings were not cleanly cut but no rerouting were done, would there still be gap?"

"Yes."

"Could you tell us why?"

"Because with a large tear — approximately eight millimeters — there would be no way that the ends could be approximated so they touched without rerouting."

"With such a gap, would it be possible for Mr. Lipton's facial nerve ever to have regenerated?"

"No, it wouldn't."

"Do you consider the cutting of the facial nerve in mastoid surgery negligent?"

"Yes, I do."

"Have you ever cut a facial nerve?"

"Not unintentionally. Not by accident."

"Would you explain what you mean by that, Dr. Ross?"

"If there is a cancerous tumor, the surgeon may have no choice but to cut the patient's facial nerve to save his life."

WEDNESDAY, OCTOBER 10. A surprise Kaiser witness: Dr. Mansfield Smith. Dr. Smith's background didn't quite match the Ross-Adour record, but it was impressive enough. Aside from his private practice, he was an instructor in mastoid surgery and micro-surgery at Stanford. His testimony was the reverse of the Holland-Ross testimony.

The burr couldn't be compared to a drill because it whirled around at 20,000 millimeters a minute. The momentum of such speed could produce a clean cut without frayed edges. There was no appreciable gap. Dr. Whiteley's 'approximation' was the correct procedure. True, as Shambaugh says, in

proper repair procedures there is some recovery in 90% of the cases. This means out of every 100 cases ten do not recover. Mr. Lipton was one of the unfortunate ones who didn't. It isn't that difficult to cut the facial nerve. In fact, he had unfortunately severed the facial nerve on one occasion.

THURSDAY, OCTOBER 11. The closing arguments were to be Harlem, Glynn, Nevin. In malpractice suits, the plaintiff has two arguments, although there are limits to what can be said in the last one. The legal logic behind this is that the plaintiff has the burden of proving his case. The limit placed on Ed was that he could only answer Glynn, and he could not develop any new line of thought.

Bob Harlem summed up our position. Why hadn't the defendants called the majority of their witnesses? Because they didn't have a case. We had accepted the burden of proving our position, and we had proved it beyond any question of doubt. Ordinarily it was customary for a defendant's attorney to give an opening argument. Mr. Glynn had let his go by default. He had only read into the record certain facts about income which the plaintiff readily admitted. Again why? It had to be obvious to the attorney for the defendants that malpractice had been proven. Therefore an opening argument would only emphasize this fact and provide additional proof of the hospital's and doctor's negligence.

"We have proved negligence," Bob told the jury, an angry bite in his voice, "in lack of informed consent, the severing of the facial nerve and the failure to take proper and timely repair measures which could have saved Dean Lipton's face."

Glynn summed up for the defense. If the jury finds there was negligence, remember there is no claim for lost wages. The plaintiff did not make much money, so please don't make him an "instant millionaire." (This was the first of Glynn's misleading statements. Glynn knew that there was no possible way the jury could make me into a millionaire.)

If the jury finds that the defendants have been negligent, Glynn pleaded, it should award the plaintiff \$100,000. He could invest this sum at 8% and earn \$8,000 a year for the rest of his life. (Law students observing the trial later told me this statement was so misleading as to constitute fraud.)

Glynn knew that the \$100,000 would look like if a jury awarded me a sum that low. The breakdown would read:

\$100,000 jury award
10,000 estimated legal expenses
90,000
45,000 attorneys' fees
45,000
4,300 medical liens
\$ 40,700

This is indicative of this man's regard for the worth of a human life. More than this, he had placed Nevin in the position where he couldn't dispute Glynn's reasoning by showing the arithmetic of the suggested award. The only way this could be done was by going into the details of attorneys' fees, and that would give the defendants grounds for asking for a new trial. In effect, what Glynn had done was to turn the court into a chess board and justice into a chess game. Such may be the working of the law, but it is obviously a travesty of justice, as well.

"It is obvious," courtroom observers told me, "that Harlem is the scientist of the team and Nevin the artist."

Before and after



Dean Lipton, victim of malpractice

Knowing Ed Nevin and Bob Harlem far better than they did, what was obvious to them was not at all obvious to me. I don't think either one of them would be too happy being pigeonholed into an arbitrary category. The truth, as I perhaps more than anyone else knew, is that they both possessed in abundance the artist's high imaginative capacity and the logician's sense of worth and timing.

But as far as this one trial went — *Lipton v. Dr. Edward Whiteley, Kaiser Hospital and the Permanente Medical Group* — their roles were clearly defined with Harlem as the scientist and Nevin as the artist. It was Harlem whose never-ending investigations and probings exposed the roots of every single problem we had faced from the Boyle-Adour depositions throughout the arduous days of the trial. It was Harlem's relentless questioning which had shattered the fabricated and fanciful stories of the defendants' witnesses. So it was Harlem who gave us the chance for a favorable jury verdict against all of the panoply of corporate medical power that the Kaiser-Permanente Medical Group could throw at us.

But the wide scope of our strategy had been Nevin's vision. He had honed and refined it until it had the crystalline purity of a flawless diamond. He had screened every personal witness with one consuming thought — presenting another facet of Dean Lipton's life. And he would be the one to make the final address to the jury. As Edward Nevin, young, slender and intense, faced the jury, I was aware that if we won an award that would satisfy the most modest demands of justice and equity, he alone would be responsible.

I was told that one time during the trial Judge Mullins had teased Ed Nevin, telling him, "I know why Harlem is here — to handle the medical testimony. But why are you here?" After his closing argument, Judge Mullins said to Nevin, "Now I know why you are here."

But there were only two people in the entire world — Ed Nevin and myself — who actually knew what went into that speech. My mind went back over the years to the day I sat facing Nevin over his cluttered desk. He had leaned across it, his face serious and thoughtful. "Dean," he had said, "there's one thing the people in Werchick's office were right about. Large awards in malpractice cases are usually based on substantial losses of income. I can't promise you a thing. But I will make this guarantee to you. If necessary, I will work 20 hours a day to learn what I must know — and when the time

comes the jury will hear your story."

So it was that Edward Nevin, a policeman's son and a lawyer, entered into a world that must have seemed strange and foreign to him. And in this way began what must surely be one of the closest client-attorney relationships in the history of jurisprudence. During the months and years that passed, not a week went by that we were not in continuous communication except for those times when he was in court battling for another client's rights. Nevin never stopped questioning me as he searched for the answers he knew he had to have. He read my work both in its published form and in manuscript. He sought out and talked to my friends. He attended Writer's Workshop sessions. He visited the studios of artists whose work he knew I liked. And in time he came to know more about what went on inside Dean Lipton than any living person.

As Nevin talked, jurors began to cry. Jeanne Babette would tell me that there was not a dry eye in the courtroom. Lee Wagner said, "In 26 minutes, Ed Nevin grew 15 feet tall." Ella Leffland said, "It was the most magnificent speech I ever heard."

The jury deliberated for 2½ hours, then filed back into the courtroom. The foreman handed the slip of paper containing the verdict to the judge. Mullins read, "We find in favor of the plaintiff and against all of the defendants for the sum of \$500,000."

We had insisted on a jury trial when Glynn had waived one. But I knew the final decision would be made by Judge Mullins, no matter what our original choice had been. You can call this fakery — give it any other name you want, and I gave it many — but it is also a fact of life in litigation as practiced in the state of California.

Ed phoned me. "I just heard from Glynn," he began without preliminaries, "and he says they'll give us \$400,000. If we won't accept that, they'll ask Mullins for a new trial. How's that for openers?"

I asked, "What do you think, Ed?" "I'm against accepting it. I want the jury award."

"What does Bob think?"

"He's even more against it than I am."

"That's the way I feel."

"Dean, if Mullins is consistent, he'll turn them down. But we have to face the possibility that something might go wrong and he could cut the award even more."

"Ed, are there objective rules that we can use as a guide?"

continued on next page

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continued from previous page

"One. The trial judge is not supposed to sit as a '13th juror,' or in this instance, as a 'ninth juror.' He's supposed to reduce the award only if it shocks his conscience. Mullins knows what you are paying attorneys, and I can't see a thing which should reasonably be expected to shock his conscience."

But I had slight tremors of misgivings. During the trial I had told Nevin, "My vibes about this guy aren't good."

"Got anything better than that to go on?" Ed asked.

"No," I said, thinking how scrupulous Mullins was with the jury.

"Then you're out of your mind. I'll go on Mullins's record before I will your vibes."

That sounded logical then, but as we waited for the Dec. 12 hearing, I couldn't shake the disturbed feeling. In the meantime, Glynn's papers came in. He was asking either for a new trial or that the jury award be reduced to \$175,000. We had expected him to argue that the damages were excessive. But he was playing another card, too — attempting to impeach the jury verdict on the grounds that they had considered attorneys' fees in arriving at the final award.

Wednesday, Dec. 12, 1973. The setting for the hearing was completely different than it had been for the trial. There was no jury, and the spectators' section was virtually empty. Gone, too, was Mullins's air of judicial impartiality. I felt the waves of his antagonism from the moment I entered the courtroom.

Glynn began attacking the jury award as being excessive. The question of my lack of a substantial income was dragged up. The jury had heard the same pitch and rejected it, but Glynn was having a second chance and making the most of it. The jury's consideration of attorneys' fees was improper.

Judge Mullins did not interrupt Glynn once, showing by his attitude benevolent approval whenever he mentioned excessive damages. But he continuously interrupted Bob Harlem and made it almost impossible for him to complete more than a few sentences.

"Your Honor," Bob finally said, "justice requires that you let this jury award stand. You have no more right to reduce it than you have to raise it to \$1 million."

Mullins literally pounced on Bob. "Are you suggesting that I raise it to \$1 million?"

"No," Bob said.

"I'll decide what justice requires," Mullins told him.

So there it was again — the fake million dollars — Glynn's "instant millionaire" bit. Mullins, Glynn, Harlem, Nevin — every one of them knew this was a red herring of the shabbiest kind. They knew for the plaintiff to receive \$1 million, the court would have to award him well over \$2 million, a legal impossibility in this case. But courtroom protocol compelled them to play out the farce to its catch-22 climax.

Judge Mullins's transparent antagonism toward my legal representative demonstrated clearly that his "conscience was shocked" by the \$500,000 jury award. But why? I kept asking myself. Even if he chose to ignore the destruction to my way of life, there were the 13 plastic surgeries, continuous states of depression and other emotional problems, loss of facial function and appearance, permanent paralysis. Was \$235,000 too much for this? Why should any man's conscience be shocked by this, but not by the abuse and neglect Kaiser's doctors had levied against me?

So this was where the odyssey of judges would end. First, Vander Zee's arrogant refusal to raise an inadequate prayer, followed by Lazarus's petulant curtailment of the amount we had requested and Karesh's continuously granted continuances to the defendants, and now Mullins.

We will never know what went on in this man's mind. But there are various possibilities. I asked some attorneys. One of them advanced this theory: "Mullins never cut a jury award. By cutting yours, he would give the appearance of the impartial jurist. It looks to me as if you were the intended scapegoat, unconscionable as that sounds."

The second possibility is that Mullins simply disliked my way of life. This could have instilled in him a dislike and contempt for me personally. I had felt this during the long days of the trial, and now the feeling came back stronger than ever. A man who had spent much of his working life as a civil servant in the city attorney's office would find no common denominator between his life and mine.

As Ed and Jim Nevin, Bob Harlem and I left the courtroom, we all felt we had been shot down. After his treatment by Mullins, there was an expression of hopelessness on Bob's face and in his eyes. But Ed, as always, was already thinking how he could protect my interests. "If he finds the award a shock to his conscience," Ed told us, "Mullins will have to cut it to the bone — much more than \$100,000, maybe even in half."

Bob took off for the law library. Ed, Jim and I returned to their office. "The first thing we ought to try to do," Ed said, "is to serve a demand on Glynn for the original \$400,000 he offered us."

"Go ahead," I said, "but why should he give it to us? He holds the upper hand now."

"Dean, even though it may look that way, it isn't that simple. Glynn's a go-between, and he's going to have to relay our demand to the insurance carriers. He will have to tell them that Mullins has never cut a jury award even though it looks as if he might cut this one. Will they want to take the risk? There's a lot of money involved aside from the \$100,000 — interest, costs, attorneys' fees — Lamb & Glynn don't work for peanuts. Then there's the possibility of a new trial. We don't want one. Our witnesses would be scattered all over the horizon. But Kaiser and Whiteley will have problems, too. Remember we have a prayer for \$1 million, and there's just the possibility that another jury may give us the whole amount. It may be remote. But will they want to take the chance?"

Ed dialed. "Mr. Nevin," he said into the phone, "Mr. Glynn, please."

There was a momentary pause, and later Ed told me that Glynn opened the conversation with, "Now the man comes weeping copious tears."

"You must be expecting another phone call," Ed said lightly. He then told Glynn that he would accept the \$400,000.

There were three insurance carriers — two in the United States and Lloyds of London. In an hour, the two American carriers had agreed to our demand. But Glynn had some kind of a hangup getting through to London.

"They'll turn us down," I predicted pessimistically.

"Tell you what," Ed countered, "I'll bet my end against yours."

I just looked at him.

Dec. 12, 1973, 8:30 pm. The phone in my apartment rang. When I picked up the receiver, Ed's voice came over even before I had a chance to say hello: "Dean, Lloyds has accepted."

And so it was over at last, and the money would be divided in this way:

Legal expenses	15,546.60
Lipton	188,425.70
Nevin	48,181.17
Harlem	48,181.17
Werchick (estimated 20 hours' work)	96,363.35
Medical liens	4,302.01
Final settlement (including \$1,000 from Golden Gate)	\$401,000.00

Epilogue

I told Dr. Ross, "Dr. Smith said there was still a chance for my face to recover."

"I know," said Ross. "Bob Harlem told me. I don't know why Mansfield Smith wants to talk that way. He knows better. I am sorry, Mr. Lipton, but there is no possibility. Even if there was some way to revitalize your facial nerve, the muscular atrophy which has taken place would prevent your face from recovering."

So that was another door shut. But I had to make sure. A few days earlier, Bob had told me that ear, nose and throat doctors had been phoning Dr. Ross, complaining bitterly about his testimony on behalf of a plaintiff in a medical malpractice case. Ross confirmed it. "They are unhappy," he admitted.

One thing is certain. The doctors who phoned Ross were not concerned with any "tiny" questions of justice or equity. It didn't matter to them what damages were inflicted on the plaintiff, or who was to blame. In their collective eyes, doctors should not testify against other doctors in medical malpractice suits, irrespective of whether there was provable negligence. Considering that Dr. Ross had been served with a subpoena, what they obviously expected him to do was to lie under oath. Or did they believe that he should ignore a court order and be jailed for contempt?

And this points up the tragic swamp surrounding many victims of medical mal-

Dr. Whiteley: "Nobody notices your face but you anyway."

Dr. Saed: "Some people die from a tonsillectomy."

Miss Webster (in Dr. Smiley's office):

"I am sure it can't be that bad."

Miss Webster (quoting Dr. Saed):

"Tell him if he has emotional problems to see a psychiatrist."

Dr. Adour: "After all, you aren't a 25-year-old girl."

practice. Even today, despite all the public, social and legislative pressure, the doctor who will testify against another doctor is a rarity. Even the moral stalwarts among them are hesitant.

Individual doctors are, of course, no more corrupt, venal or cowardly than other people. Collectively, however, the medical profession is more corrupt than any other. Lawyers do not hesitate to sue other lawyers for malpractice. Accountants testify against other accountants for malpractice. It is only the medical profession that deliberately fights any effort to secure a fair hearing for its victims.

The reason, I think, is that a sort of Gresham's Law operates within the profession, driving the honorable but timid into silence. It compels courageous men of the stamp of Dr. Ross to defend doctors' actions not on the basis of truth, but professional solidarity. The way this works in practice is that the cowardly and venal force other doctors into their mold. It is unnecessary to point out that every ENT man in San Francisco did not protest to Dr. Ross. Many — if not most — would keep their peace, knowing that they had not heard the testimony or examined the patient or read the medical records. But it is often the worst elements who set the tone for the entire medical profession; and when the others acquiesce to their activities either through timidity or for whatever other reason, they must share part of the blame.

When stories concerning this case appeared in the press all over California, I received numerous phone calls from people who wanted to talk about treatment they had received at the hands of doctors, nurses and hospital administrators. Some of their stories were horrendous, not so much because of technical deficiencies as sheer human callousness.

Malpractice, in law, concerns negligence — simple, ordinary carelessness. Doctors and nurses are human. A dedicated and competent nurse or doctor can have a single lapse and be guilty of malpractice. That is why doctors and hospitals carry malpractice insurance. The patient deserves to be indemnified.

But there are malpractices which go far beyond this, for example, human experimentation without the consent of the patient. Only in such cases will attorneys ask for punitive damages. They know when they introduce the element of punishment they jeopardize their client's case. So in many types of malpractice they are compelled to let complete justice and equity go by the board for expedient reasons.

This introduces an intermediate form of malpractice which for lack of a better name we can call "reckless neglect." When the components of a malpractice add up to a string of negligent acts taking place at intervals for a year or more, they cannot reasonably be put down to momentary carelessness or inattention.

Given the state of 20th century medicine, how could this possibly happen? Because of the way of thinking of a certain breed of doctor, nurse or medical administrator. It can be noted in their words which began early in my treatment and continued to the time of the trial:

Dr. Whiteley: "Nobody notices your face but you anyway."

Dr. Saed: "Some people die from a tonsillectomy."

Miss Webster (in Dr. Smiley's office): "I am sure it can't be that bad."

Miss Webster (quoting Dr. Saed): "Tell him if he has emotional problems to see a psychiatrist."

Dr. Adour: "After all, you aren't a 25-year-old girl."

Dr. Whiteley (during trial): "... facial weakness."

Nurse Miriam de Wolf (during trial): "... mild disfigurement."

There should be a provision in the law for

exemplary damages in cases of "reckless neglect." I suggest treble damages, as is the case in certain antitrust and minimum wage actions.

The whole question of money is touchy in malpractice or casualty suits. Where a plaintiff's life can be measured in terms of money, the jury has an easy task. There is little problem, for instance, in the case of a successful insurance salesman. The jury can't be sure his income will continue, grow larger or decrease, yet there are still objective figures that can be totaled in the precincts of the closed jury room.

But what if the plaintiff's life is one of chance or hazard? The jury, we found, would not be permitted to speculate on whether a book which was unwritten because of the malpractice might have become a best-seller. Of course, it could have. But, on the other hand, it might not have.

Most people are not money-making corporate executives, go-getting salesmen or high-earning professionals; nor are they artists, writers, poets or inventors. The only ones who will have a complete day in court are the tiny groups of big money makers and the somewhat larger groups of highly paid union workers. For most of the others, there is no chance; and it doesn't really matter what the malpractice has done to their lives.

In his book, *The American Medical Machine*, Sen. Abraham Ribicoff (D-Conn.) recounts the story of a man who had gone into a hospital for an operation. It was obviously another case of reckless neglect, and not the kind of simple negligence which can unfortunately happen to any mortal human. When the operation was over, the patient was blind in one eye and suffered from constant headaches. What the surgeon never told him was that a piece of chisel had broken off and lodged inside his forehead above the bridge of his nose. For many months he never knew the cause of his injuries and assumed they were due to the normal consequences of the operation. Eventually an independent physician had x-rays taken, and the truth came out.

He sued for malpractice. The doctor and hospital settled out of court for \$300,000. But the story doesn't end there. The chief executive officer of the hospital had the last word. He defended the surgeon as a qualified medical man whose career was endangered by a malpractice suit. As quoted by Senator Ribicoff, he added that after attorney's fees the man probably got "\$200,000 ... which may be twenty times more than he would have earned in his entire life."

Such is the thinking of that element of the medical profession that regards the Hippocratic Oath as only a license to earn more in a couple of months than most people do in a year. Their legal mouthpieces think the same way. But a poet or an artist would ask: what is sunlight worth to a blinded man or woman, or a romp in the woods to a paralyzed child?

Fortunately my attorneys were able to draw a picture of a life of productivity, and this doubtless played a large role in the jury's thinking. In lieu of money, then, productivity became the wedge for a satisfactory award. But is this the way it should be? What if the plaintiff wasted his life on frivolous pleasures? Perhaps you or I might not respect such a wastrel. Perhaps we might not desire to associate with him or might find his company boring. But are his frivolous pleasures less important to him than the manuscripts I have not written are to me or a large bank account is to a money maker? When the final sum of human existence is totaled up, whose life is worth more than others'? Is it that easy to forget that such men as Patrick Henry and Abraham Lincoln spent much of their lives as wastrels?

This article is a prepublication excerpt from Dean Lipton's book *Malpractice: A Personal Account of a Malpractice Victim*.

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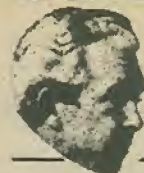
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San Francisco Chronicle
Fri., Oct. 17, 1975

William Hogan

AN UNUSUAL and unusually creative guidebook: "San Francisco Free & Easy," assembled by a team of journalists and subtitled "The Native's Handbook," which makes sense. Not only food and drink (ethnic restaurants, etc.) but a guide to

spiritual and religious groups, political action groups, the performing arts in the area. Bay area parks, hikes and bike trails, special libraries, alternative education, low-cost health and legal care, etc. (The Headlands Press, San Francisco; paperbound; \$3.85).

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San Francisco Free & Easy, the best-selling native's handbook to the Bay Area, was written and edited by the staff of the San Francisco Bay Guardian, according to usually reliable sources.

A review in the San Francisco Chronicle on Oct. 17 praised the book as "unusually creative" and noted that it was "assembled by a team of journalists" but failed to get to the bottom of the mystery surrounding its authorship. However, informed sources who have seen the book's front cover, spine, back cover and title page have revealed that it was written, edited and produced by none other than the Bay Guardian.

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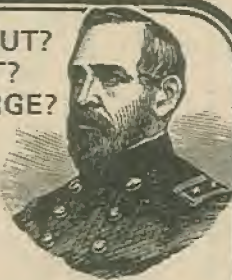
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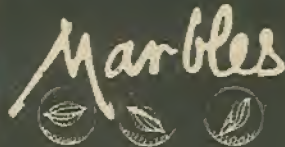
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Where to revel on St. Pat's Day

By Arlene Blumberg

Young Pat Sucat, scion of a prominent Celto-Roman family, was kidnapped from the English mainland by Irish pirates in the fifth century A.D. He proceeded to baptize 120,000 Irishmen and become St. Patrick. Let's drink to that. Herewith, the Guardian's selective list of where to eat, drink and rollick on and about St. Paddy's Day, Wednesday, March 17.

The raising of the green, white and orange heralds San Francisco's official St. Patrick's Day celebration. City Hall, 10 am, Fri. Mar. 12. Fifth Annual St. Patrick's Ball. 9 pm, Sat. Mar. 13, United Irish Cultural Center, 2700 Wawona, SF. Entertainment, coronation of Miss Shamrock. 661-2700.

A Festival Mass will be celebrated at St. Patrick's Church, Mission/3rd St., SF. 10 am, Sun. Mar. 14.

St. Pat's Day Parade in SF starts at Montgomery/Pine, south on Montgomery to Post, west to Grant, south to O'Farrell, west to Polk, south to Reviewing Stand at City Hall. Among the 300 units will be some of your favorites — The Milpitas Dazzling Dollies, the Sebastopol Irish Wolfhounds, the San Bruno Twirl Girls and the Rebel Cork Ladies. Sun. Mar. 14, 12:30 pm.

Post-Parade Corned Beef and Cabbage Feast begins at 5:30 pm, Sun. Mar. 14. United Irish Cultural Center, 2700 Mission, SF.

The Red Dust Band plays Irish music for St. Pat's Day. Noon, on the front lawn of the SF Main Library, Civic Center. Free.

KPFA greens the airwaves on Wed. Mar. 17 from 9 am till sign-off. PM 94.1. 9 am, traditional Irish music concert followed by Gail Chugg



reading James Joyce. Noon, lunch at Delancey Street. 2 pm, Red Courture and Druids. 5 pm, Sean O'Hare talks to pub owners and Irish Republican activists. 7:30 pm, The Easter Uprising, a history of the Irish rebellion of 1916. 8:30, an interview with Cathleen McEloughlin. 9:30, The Trial of Sir Roger Casement, a drama. Afterwards, Irish music on into the night.

Harrington's Pub, 460 Larkin, SF. Sunday after the parade and Wed. from noon on. Martin Lawlor's Ceili Band, the Black Raven Pipers.

The Little Shamrock, Lincoln Way/Ninth Ave., SF. Wed., Mar. 17, 7 pm on. Complimentary hors d'oeuvres and a swinging Irish band.

McGowan's Wharf Tavern, 101 Jefferson, SF. Folk singer Gypsy starts St. Pat's Day off at 2 pm, followed by live dance music. Free corned beef and cabbage at 3 pm, green draft beer 75¢.

Mooney's Irish Pub, 1525 Grant, SF. Wed. Mar. 17, 9 pm. The Red Dust Irish band, green beer and an imported leprechaun.

O'Sheas, 10th Ave/Clement, SF. Wed. Mar. 17, 10 am-2 am. Dan O'Shea will have 500 pounds of corned beef plus potato salad, free for his friends.

The Pub, 1 Masonic/Geary, SF. Wed. Mar. 17, all day. The best green Irish coffee in town for 75¢.

The Abbey Tavern, 4100 Geary, SF. Wed. Mar. 17, 8 pm. Irish Country will make music; flying darts too. John Barleycorn Pub, 1415 Larkin, SF. Wed., Mar. 17, 5 pm on. The swinging singles line up early for the free corned beef and cabbage fete. Irish music at 9 pm.

Ginsberg's Dublin Pub, 400 Bay, SF. Wed., Mar. 17, 11 am-2 am. An Irish piper will play while you eat green bagels (colored with spinach juice) and corned beef — on the house. Vic has order 1,200 bagels.

O'Keeffe's, 598 Fifth Ave., SF. Sat., Mar. 13. Free corned beef and cabbage from 3 pm. Live Irish music on Sat. and again on St. Pat's Day.

Pat O'Shea's, 3754 Geary, SF. Wed. Mar. 17, noon on. Eat your way through potato salad and 360 pounds of corned beef — all free. Irish jukebox.

Original McCarthy's, 2327 Mission, SF. Wed. Mar. 17, noon on. The most authentic celebration in SF and the cheapest draft beer (35¢). Free corned beef and cabbage handmade by Jim. Martin Burke's Band, the Kenealy Step Dancers.

Herringtons, 9 Jones, SF. Fri. night, Mar. 12, and Wed. Mar. 17, 8 am on. Continuous entertainment: Mike Heintz, Irish Pipers, Sean O'Neil, Pat Clancy, Step Dancers. Admission \$1. McNally's Irish Pub, 5352 College, Oakland. Sun. Mar. 14, 6 pm. Irish soda bread and free corned beef. Live music tonight and also starting at 9 pm St. Pat's Day.

The Mint Julep, 416 13th, Oakland. Wed. Mar. 17, 5 pm-9 pm. Live Irish music, dancing. Irish coffee made with fresh cream, 90¢.

Kerry House, 4092 Piedmont, Piedmont. Wed. Mar. 17. Live entertainment including Annie McBride's Step Dancers.

Brennan's, 720 University, Berkeley. Wed. Mar. 17. An absolute madhouse from 8 pm on. No freebies, no music, Irish coffee \$1.

Starry Plough Irish Pub, 3101 Shattuck, Berkeley. Wed. Mar. 17, 5 pm on. Irish Boiled Dinner, music by Graineog Ceili Band. Admission \$1 advance, \$2 door.

The Old Mill, 106 Throckmorton, Mill Valley. Wed. Mar. 17, 4 pm on. Free corned beef and fixings, live entertainment and mellow crowd. □



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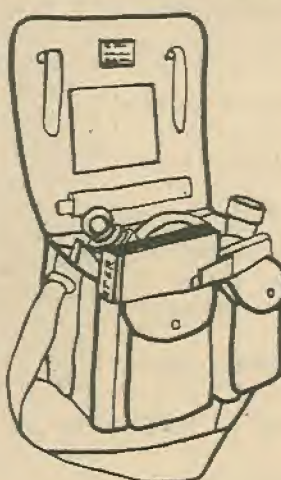
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Clark and Carole & Arthur and Lillie

GABLE AND LOMBARD, directed by Sidney J. Furie, written by Barry Sandler, with James Brolin and Jill Clayburgh. Ghirardelli, SF; Cinema I, Oakland.

ARTHUR AND LILLIE, a short film by Jon Else, Steven Kovacs and Kristine Samuelson, at the Lumiere (billed with *Hester Street*).

James Brolin, that nice young

romanticized, made bigger than life. Here, however, the filmmakers turn Gable and Lombard into cardboard figures, ostentatiously one-dimensional. Gable is portrayed as a man's man who has a way with the ladies — a rough way, and they love him for it. Lombard is made into a foul-mouthed ball buster who's really just a sweet little insecure girl inside the tough

for *She Done Him Wrong*, Mayer had added the simple line: "Hitting the high points of lusty entertainment." He later trained an entire flock of parrots to say the name of West's next picture, *It Ain't No Sin*, over and over again in theater lobbies, but the title of the picture was changed to *I'm No Angel*, and Mayer was out of a job.

In exchange for the cancellation of his contract, Paramount gave Mayer the lease on its money-losing Rialto Theatre on Times Square, which Mayer turned into a success by adopting an all-horror-picture format. For this he was dubbed "the merchant of menace." Later, however, he became associated with a considerably tonier product when he imported Roberto Rossellini's historic *Open City*, introducing neorealism to American audiences. He followed this success with a stream of other important films, including De Sica's *The Bicycle Thief* and Bunuel's *Los Olvidados*.

It is Arthur Mayer's seemingly boundless, life-affirming energy, even more than his engaging tales about Hollywood, that makes *Arthur and Lillie* a true gem — but it's not a flawless gem. The film is perhaps a little too conventionally structured — when the narration mentions World War II, for example, we are shown old newsreels of soldiers at the front — but this can be overlooked since the conventional structure is built of lovely materials. What is not easily overlooked is the fact that although the film is called *Arthur and Lillie*, it tells us practically nothing about Lillie. Mrs. Mayer, a remarkable person in her own right, once represented the American Jewish Committee on the board that reviewed all Hollywood films in the days before the current MPAA rating system

was adopted. (The film doesn't mention this.) I don't mean to sound like a staff writer for *Ms. magazine*, pointing out every slight to the cause of women, but it's a little late for a film about a married couple to recount only his story. On the other hand, by comparison to *Gable and Lombard*, this Academy Award-nominated short is a breath of fresh air. □



If Jill Clayburgh had been applying a gag to James Brolin, the dialog might have been improved considerably.

Dr. Kiley from the Marcus Welby show? And who is Jill Clayburgh, anyway? Surely, one assumes, Universal could have gotten somebody a little better known to star in its \$6 million bio of two legendary Hollywood stars. Surely, that is, until one actually sees *Gable and Lombard*. Then it becomes immediately clear that Universal couldn't get anyone else to take the parts and probably had to beg Brolin and Clayburgh to turn up on the set.

Gable and Lombard is a truly awful picture. It sets a standard against which other bad movies can be judged. The film ostensibly tells the story of how Clark Gable and Carole Lombard met and fell into bed and then in love, and it's phony to the core. As documented by Pauline Kael in the New Yorker and Richard Corliss in New Times, *Gable and Lombard* distorts the facts of the affair, turning the lives of two real people into whopping movie clichés.

The film opens during World War II with Gable, in uniform, hearing the news of Lombard's death in a plane crash; Gable was not, in fact, in the armed services at the time. Director Sidney Furie and writer Barry Sandler then flash back to the momentous day that Gable, then an impoverished character actor, met Lombard, a shining shimmering star in the Hollywood firmament, to cop a phrase from Lena Lammont, the comic villainess of *Singin' in the Rain*. In fact, Gable became a star much earlier than Lombard, but, if the truth were told, Furie and Sandler couldn't straitjacket their picture into the decrepit conventions of those big-star/lowly-bit-player romances Hollywood used to churn out.

Historical accuracy is hardly a necessity and probably not even a virtue in films of this sort. One expects the characters' images to be puffed up,

exterior. Given these characterizations, it's a wonder that Brolin and Clayburgh aren't even worse than they are, but they're bad enough. Brolin's imitation of Clark Gable is probably a shade closer to John Wayne than it is to Gable, and his use of Gable's famous crooked half-smile looks like a tic. Clayburgh (or Furie or Sandler) must have confused hyperkinesis with high spirits, because, as Lombard, Clayburgh doesn't stand still for two seconds. Hers is a flustered, misguided performance that might, at best, be suitable for a summer stock production of *The Unsinkable Molly Brown*.

About halfway through the picture I got up and left. I assume the picture ends with Lombard's death, although I can't be sure.

A much more rewarding experience for movie buffs, almost an antidote to *Gable and Lombard*, is a short documentary by local filmmakers Jon Else, Steven Kovacs and Kristine Samuelson, which just had its "world premiere" at the Lumiere, called *Arthur and Lillie*.

Arthur is Arthur Mayer, a charming, voluble, intelligent man, now nearing 90, who made his career in and around the film industry. He started working in Hollywood in the Twenties as a flack for a film producer named Samuel Goldfish (later known as Samuel Goldwyn, the latter part of his name having been borrowed from his partner, Harry Selwyn; in a famous crack, Arthur Mayer once remarked that Goldwyn had taken the wrong parts of the two names and should have called himself Samuel Selfish).

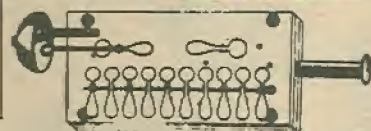
Mayer went on to work for Adolph Zukor at Paramount, plugging the films of Mae West, but Zukor thought Arthur a bit overzealous. Under a particularly awesome portrait of Mae West, on the ads

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Judith Crist, Saturday Review



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—Vincent Canby, Sunday New York Times



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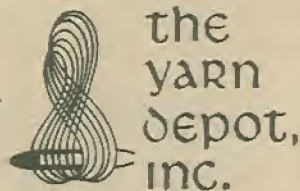
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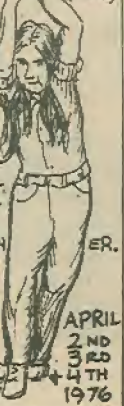
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Acoustic jazz from Rubisa Patrol

RUBISA PATROL WITH ART LANDE, Key-
stone Korner, Feb. 23, 1976

"When people say they don't like jazz," a friend told me before I went to see Rubisa Patrol, "they're talking about groups like them."

When I saw Rubisa Patrol, I saw what she meant. The young Bay Area quartet plays straight-ahead, no-frills jazz — no electronics, no amplified instruments, no concessions to rock or funk. Nothing to hang on to for those who demand a 4/4 beat and a booming bass in their music. Rubisa Patrol just plays jazz — and they play it beautifully. The converse of my friend's statement is also true — when people say they do like jazz, they're talking about groups like Rubisa Patrol.

The Patrol is built around acoustic pianist Art Lande, who doesn't like to be called the leader. "I'm a figurehead," Lande says, "the best known among four very unknown people." But clearly he is the strongest all-around player in the group and the foundation of the group's sound.

Lande's playing is reminiscent of Keith Jarrett's in its speed, fluidity and eclecticism, though he uses much less attack than Jarrett, particularly with his left hand. Strong traces of blues, swing and classical music show up in his style, but only as traces, coloring his highly personal and original approach.

Though Lande is a stunning soloist, particularly on melodic statements, his skill really shows up when he's playing behind solos by other band members. The subtle yet always audible way he builds a foundation for the theme and plays around the edges of the solo without seeming to intrude are signs of true musical craftsmanship.

Lande's talents are always in evidence, but he leaves plenty of room for the other musicians to move. Mark Isham on trumpet, flugelhorn and soprano sax is brilliant on hot passages but not quite as adept on the mellower moods that Lande develops so well. Bill Douglass gets more melody out of his standup bass than you would think possible, but he too has a problem on the slow, quiet numbers. With its lack of sustain, the unamplified string bass just doesn't provide enough bottom for the music. Drummer Glen Cronkhite, who also plays with the more experimental group Listen, is smooth, understated and constantly interesting, especially when he turns to the exotic percussion instruments supplied by Berkeley instrument maker Richard Waters.

Rubisa Patrol are not only very good, they're also highly entertaining. Though they're all excellent technicians, their emphasis is more on mood than on technique, so you don't have to be an obsessive-compulsive jazz freak to get into what they do. Furthermore, they're one of the few jazz bands I've seen who actually smile on stage rather than strike the more standard poses of agony, concentration or boredom. It seems like a minor point, but a band's stance sets the tone for the audience just as much as the performance does, and the crowd at the Keystone was one of the loosest, happiest collection of jazz fans I've seen in a long time.

Rubisa Patrol is just back from a six-week tour of Europe. They'll be returning there in May, Lande says, to play the Hamburg Jazz Festival and to cut an album for ECM Records, the Norwegian label that always seems to record up-and-coming American jazz artists long before American labels catch on.

Lande, without any members of the current band, previously recorded one album for ECM, *Redlanta*. Of the music on *Redlanta*, Lande says, "We were in a quieter, more beautiful place then, living on a farm, and the music reflects that. What we're doing now reflects where we are now."

"The record was just one day. It's a record of where we were that day. We haven't changed directions, but we're always changing, everything's changing."

Despite the band's success in Europe, Lande says there are no plans for an American tour in the immediate future. In this country, he explains, "it's real hard for an unknown jazz group, with no connections, to go into another city and find work."

The Patrol's appearance at the Keystone was one of the first dates there since the club reopened after a major remodeling. The unwieldy L-shaped configuration is gone, resulting in far better sight lines and acoustics. Seating capacity has been expanded, and new chairs and bolted-down tables have been installed, sacrificing some of the funky informality of the old Keystone but adding considerable comfort. As for the much-advertised new ventilation system, the room seemed as smoky as ever, but I suppose a jazz club wouldn't be a jazz club without a heavy pall of smoke.

Rubisa Patrol's next date is March 17 at the SF Museum of Art, Van Ness and McAllister, 8:30 pm, tickets \$3.50/\$3; info. 863-8800. The Martha Young Trio is on the same bill.

Greatest Hits, and then some: The Buddah Group, best known as the record company that brought us bubblegum music, has just issued a truly nice quartet of two-record sets

Although Rubisa Patrol was well received in Europe, they don't plan an American tour. Art Lande explains, "It's hard for an unknown jazz group to go into another city and find work."

under the heading *The Best*. Only one of the four really is the best — *The Lovin' Spoonful* (Kama Sutra KSBS 2608-2), which includes all their hits and some of their best B-sides and album cuts. *The Isley Brothers* (Buddah BDS 5652-2) is the best of their work during the years when the brothers' T-Neck label was distributed by Buddah. Though it doesn't trace the early Isleys or follow them up to the present, it's still a great album, including such hits as "It's Your Thing," "Brother Brother," "Work to Do" and a live version of their early hit "Shout."

The other two albums in the release are not really selected compilations, as the name implies, but merely old albums packaged intact. But what of that? — *The Best Monty Python* (Buddah BDS 5626-2) is the funniest album you'll ever want to hear, even if you've already seen most of the routines on TV. The material included is all taken from the group's first two albums, so watch out if you already own one of them. If you don't, then by all means buy this one. Finally, there's *Genesis* (Buddah BDS 5659-2), also a packaging of two early albums. People who wet their pants every time a rock group plays a classical figure or two will no doubt be impressed with this collection of pallid Yes imitations.

The most notable thing about the whole release is that each two-record set is list-priced at a mere \$6.98, the same exorbitant fee that single albums go for these days. Bargains like that are not to be sneezed at.

Two more "greatest hits" packages worth noting are *The Argent Anthology* (Epic PE 33955) and *The Best of Uriah Heep* (Mercury SRM-1-1070), both of them single albums. *Anthology* contains all of Argent's biggies, from "Time of the Season" to "Liar" to "God Gave Rock 'n' Roll to You." But removed from the larger context of the group's work, the tunes sound cheaper, more commercial than they did on the original albums. Argent's AM radio fans will like *Anthology*; FM fans will probably do better to pick one of their regular albums. The opposite is true with Uriah Heep — I've always found their albums unbearable, but this distilled collection is not bad. It's mostly basic hard rock, always competent and occasionally imaginative, tempered with a little bit of Moody Blues-style mysticism. Hardcore Heepies — and there are many of them — will love this album. For the rest of us, it's a good chance to find out exactly what it is we've been avoiding all these years. □

CRITIC AT LARGE/MERRILL SHINDLER

Mai Tai one on



Trad'r Sam, the home of bamboofunk. On the table, a banana cow, scorpion, black magic.

Some years back, while still a youthful wastrel with mother's milk behind my ears, a drinker whom I respected because he could chug-a-lug a can of 3.2 beer in a single swallow advised me sternly against the evils of mixed drinks. He informed me, a fledgling sot, that good whiskey should never be diluted with juices or sodas or such, since the taste of the grain was surely a pleasure sent from Heaven above and it was a sacrilege to dilute it with adulterants.

I took this fellow seriously and for years afterward foreswore even ice in my drinks, taking them up neat, as I assumed was fitting a rogue and scoundrel. Honestly, I didn't know what I was missing. But I found out not so very long ago while sitting in an old whaler's bar along the waterfront in Lahaina, Maui, Hawaii. Thirsty as a desert on this breezeless Pacific day, I looked up from a prolonged study of my shoes to find a Mai Tai in front of me.

Now a Mai Tai is a very attractive drink, and I was very thirsty, so, tossing principle and caution to the doldrums, I downed the fruity thing. It was . . . incredible! I'm quite sure I lit up like a Bally pinball machine on a quadruple rebound with bonus lights on in full regalia. This clever mixture of lime juice, apricot brandy and orange liqueur, garnished with a pineapple spear and, of course, heavily laced with rum, seemed to touch an inebriated nerve within me, sending me on a glorious journey into the Through-the-Looking-Glass world of mixed drinks.

I kicked my way through the lower depths of Bloody Marys, Martinis, Vodka Collinses, Bronxes and Moscow Mules, finally finding my way back to the orchidaceous world of tropical drinks. Since San Francisco hovers coyly on the edge of the Pacific rim, drawing influences from all those wee islands out there, I decided to go searching for the Holy Grail, filled, as it were, with rums, orchids and a cornucopia of ripe fruits. I haven't been disappointed — here's what I found.

Trad'r Sam, Geary/26th Ave., SF, 221-0773. Except for a slightly-more-raucous-than-average neon sign in front, you wouldn't think this Polynesian dive deep in the heart of the Richmond would be different from a hundred other corner pubs. Step inside, though, and you leave the boundaries of the probable and enter one of the great bars of San Francisco. Sam's is heavy into bamboofunk, with small pseudo-palm booths lining the walls, each named after a Pacific spot — Maui, Tahiti, Hilo, that sort of thing. There's a very fine jukebox (yes! Don Ho sings "Tiny Bubbles" on it) and little touches like monkeys shinnying up tiny palm trees over the bar. The drinks are cryptically described and very, mmmmm, creative, you might say. For instance: The Sabotage, at \$3 — "Our most potent sensation. It's a low-down sneaker wrecker! Caution, Danger! For those who think Zombies are tame! (Only one)." There are also, among the 126

mixed drinks listed on the menu, curiosities like the New Orleans Fog Cutter, \$2.75 ("You'll be in a fog after this one"); the Tahitian Deep Purple, \$2 ("Makes you see all colors"); and the Shark's Tooth, \$2 ("Two and you'll make news — biting the shark").

Tiki Bob's, 599 Post, SF, 673-7500. Tiki Bob's is one of those lushly decorated Polynesian restaurants with a Chinese menu. There is the odd dish on the menu . . . very odd, like Hawaiian chopped sirloin, a half-pound burger sharing a plate with a slice of pineapple. But the main appeal is in the drinks, which are funny but not really creative — like the Sneaky Tiki, the Super Sneaky Tiki and the Royal Sneaky Tiki, all of which seem to be variations on a glass of Suntory Royal ("extra smooth sipping whisky") mixed with fruit drinks, costing from \$1.75 to \$2.75. You can keep the mug, should you go bonkers and want to.

Tonga at the Fairmont, Fairmont Hotel, California/Mason, SF, 362-5588. The Tonga is a wonder and a joy if you're trying to entertain and impress your rich uncle from Palm Springs. He'll probably fall for it hook, line and Tiki — and you may too. First of all, forget the food — this is hotel Chinese food, no matter how you slice the won tons, and you can do a lot better in Chinatown. The Tonga is ambience, along with properly rumpled white linen suits and plantation hats, and very good it is, too. The atmosphere is heavily palm fronded, with a lagoon in the middle, and when a small native boat with musicians in it sailed past me I near fell out of my trader's chair. You might refresh yourself with the many interesting drinks (called South Seas Treasures on the menu), so poetically described on the bill of fare. Like the Hurricane, "a tidal wave of rums and spirits blended with fruit juices and guava nectar . . . the glass is yours to keep"; or the Tiki Bowl (for two), "for hearty souls . . . a long refreshing drink to dispel the heat of the day. As its very name implies, this is the nectar of the Gods." At \$4.25, it had better be. Cover is \$1.50 on weekdays, \$2 on weekends. Dancing nightly from 9 pm-1 am. □

Taking Care Of All That

In my real life I am always just getting Home from work switching on giant T.V. Becoming an audience particle in the "Answer Man" sequence from Alfred Hitchcock's *The 39 Steps*; The hall is packed Today the microphone plugged in and a portly Gentleman from Flashflood, New York Wants to see death and uncertainty, surrealist Obfuscation, famine and riot, the collapse Of resale value, roads clogged with refugees, Public works ablaze, animals extinguished, Innocence disrupted, violations in the table of elements, Wanton destruction of priceless art treasures, War spreading through every country on the globe, The graphic suspension of all values, The closing of all the bars and the ultimate Ruination of the capitalist system.

It never occurs to anyone to ask the portly Gentleman from Flashflood why the hell He wants to see all these things. The answer man ponders over a detail (would Priceless art treasures include rare stamps?) then announces "The gentleman will see whatever he wishes." We in the crowd shuffle our feet nervously. "Next question?" the man on the screen asks quickly.

—Michael Shorb

the sidewalk

I see a car coming towards me, straight at me, driving on the sidewalk. this is not right. I may not be safe on the sidewalk, but I'm supposed to be safe from cars. I say this to the car. it stops, reverses, flies away, a turkey in the sky. I watch it till it's gone.

—Rebecca Radner



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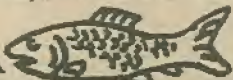
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Art Commission follies

The first city-funded theater project foists a N.Y. director on the provinces

After attending the March 1 meeting of the SF Art Commission, local playwright Steve Friedman remarked bitterly, "The only way to make it in theater in this town is to go to New York. In New York, you can get a production and maybe some reviews. Then you can try and come back here."

Friedman was at the commission meeting to support Theaters of San Francisco, an ad hoc group of actors, directors and writers representing the majority of small SF theater companies. The group is angry over the Art Commission's decision to proceed with its American History Bicentennial Theater Project. The project — coordinated by Arnold Weinstein, a playwright/director imported from New York by the Art Commission — is to feature 20 short plays on American historical themes and is scheduled to open at the 680-seat Marines' Memorial Theater in April.

Of the ten playwrights Weinstein has so far chosen to write the plays, five are, like Weinstein, not local, while almost all have established reputations in the East. Each is to receive \$750 from the Art Commission, which has already appropriated more than \$55,000, including \$1,500 a month for coordinator Weinstein. The commission also requested \$29,430 from the San Francisco Foundation for the project, a request the foundation is expected to approve at their March 11 meeting.

The initial production run of four to six weeks is expected to cost more than \$85,000, with a substantial amount (\$3,000 per performing week) going to the established American Conservatory Theatre (ACT) for use of the downtown Marines' Memorial as well as some technical and publicity assistance.

Since the Bicentennial Theater Project is the first theater proposal the SF Art Commission has sponsored in its 43-year history, many companies in the SF theater community are upset at being ignored by the very civic body that should be offering them encouragement and sustenance.

At the March 1 Art Commission meeting, actor Richard Rekow, spokesperson for Theaters of San Francisco, read a statement calling the project an "arbitrary and unfair giveaway of public funds" and asked that it be immediately tabled for review. Then, if the commission still wanted to proceed, the theater group requested that an equal amount of city funds be made available to community drama companies.

These suggestions were aggressively countered by Art Commission staff director Martin Snipper, who defended Weinstein and this project on the grounds that it at least uses American writers, while neighborhood groups such as the Julian Theater were currently producing "foreign" plays such as Jean Genet's *The Maids*.

As Julian Theater director Richard Reineccius tried to explain that local groups did the plays they had to in order to survive, Art Commission Chairman Harold Zellerbach stopped all discussion, but not before Commissioner Ray Taliaferro constructively suggested that a "panel" of the groups present be formed to act as theater advisors for the Commission. The only Commissioner to support reconsideration was Emmy Lou Packard and the Bicentennial theater project rolled (not so) merrily on its way.

Evidently the best way to get a cultural project financed by the city is to hang around Martin Snipper's office. Or at least that's how both Weinstein and Snipper recall the origins of what has become the Bicentennial Theater Project.

Snipper told me Weinstein just happened to be in the Art Commission office when Snipper was "thinking out loud" about the possibility of mounting some performances built around SF and American historical characters and events of the Hal Holbrook-as-Mark Twain variety — a kind of "giant soap opera that deals with the personal side of American historical figures."

Weinstein, recalls Snipper, was "very responsive" to the documentary-style concept. However, Weinstein — who was brought to SF last spring to work on another Art Commission project, a street opera by Chicago composer William Russo — soon proceeded to outline his own ideas for such a venture. Wein-

stein's concept, which he told me he'd been thinking about for "a couple of years," involved commissioning major American playwrights to produce short works on some aspect of US history.

Snipper, impressed by the New York theater connections and "professionalism" Weinstein promised, made a verbal agreement on the spot to attempt to produce the project with Weinstein at the helm. In September, he got the Art Commission to appropriate \$5,000 as Weinstein's fee for three months of Bicentennial project planning.

That was only the beginning. Snipper also arranged for Weinstein to receive a \$3,200 California Artist-In-The-Community grant from the now-defunct California Arts Commission although Weinstein had then only been in California a few months and despite the fact he fully intends to leave the state when the show is completed.

(I checked with both the State Attorney General's office and Peter Coyote of the newly formed California Arts Council on the legality of the grant to Weinstein. Both hold that no law was violated, but Coyote contends the grant was a "tasteless" gesture on the part of the old CAC.)

By January 1976, Weinstein was receiving \$1,100 a month from the Art Commission for his work on the project with another \$400 per month due from the state (in addition to some travel and expense money). So, from October through March, Weinstein was to receive \$9,000 in project fees, yet he complains about being paid "an incredibly small amount of money."

Maybe that's not much money for Arnold Weinstein. But it doesn't sound too bad for most of the struggling artists of SF's community theater companies: a full-time SF Mime Troupe actor or writer takes home a top pay of \$60 per week, and most of the people involved in SF's small theaters hold down outside jobs during the day and get paid nothing for their evening theater work.

When I met Weinstein for lunch recently to discuss the project, I found him belligerently ignorant of the SF theater scene. Weinstein thinks of himself as a playwright/educator. His credo, he says, is "reading, righting (sic) and reaching." His function, as he sees it, is to produce theater, not ameliorate community tensions.

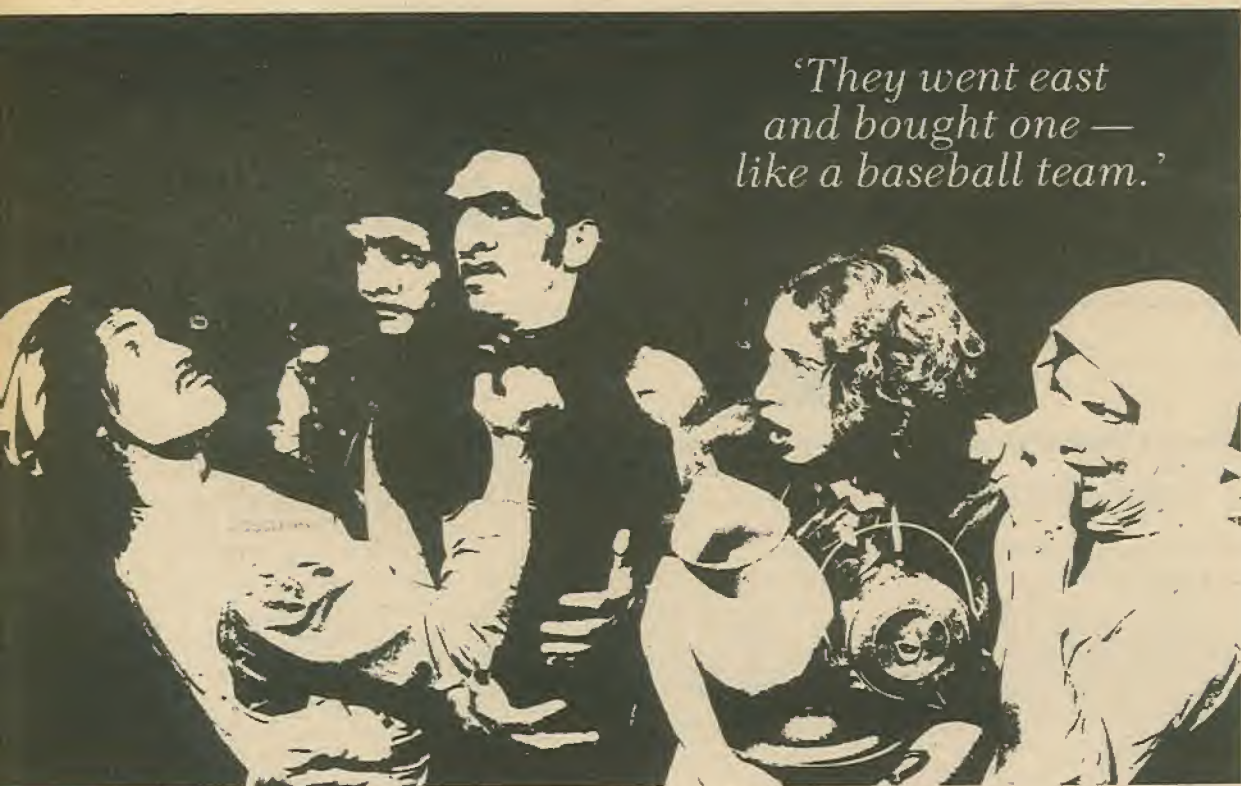
That's what is so uncomfortable about his current position, caught between the city's bitter artists and their neglectful Art Commission. Weinstein says he never had any idea that acceptance of Art Commission money might en-

Who is Arnold Weinstein?

Weinstein's first and most successful play is the *Red Eye of Love*, a Brechtian-style drama with music produced in 1958 by the Living Theater in New York and published by Grove Press in 1962. An off-Broadway hit that's been translated into a number of languages and has often been revived, *Red Eye of Love* remains Weinstein's only full-length drama and in many ways this extraordinary effort represents the high point of his career to date.

Since *Red Eye*, Weinstein has written a few other works that were produced at Yale (where he was chairman of the playwriting department from 1966-69). His one other original New York production, a short play with music *Dynamite Tonight*, was so brutally criticized it closed on the first night. It's been revived a few times since then but without success.

Other than playwriting, Weinstein has directed a number of productions. He helped create Paul Sills's *Story Theater* (1968); he adapted Ovid's *Metamorphoses* for the stage in 1969 and spent years working on a new translation of Brecht's libretto for *Mahagonny*. (It was his version that was used by SF's Spring Opera for their 1972 production.) Drama writer Martin Gottfried, sympathetically sees Weinstein's career in *Contemporary Dramatists* as "one of victimization" with the most talented playwright remaining a "promising" rather than a fulfilled artist, caught between his penchant for unfashionable poetic whimsy and the harsh commercialism of most American theater.



*'They went east
and bought one —
like a baseball team.'*

Community theaters taking on Harold Zellerbach and the SF Art Commission? Not quite. Actually, the SF Mime Troupe in Brecht's *The Mother*.

tail a responsibility toward SF theater community. Nor did Snipper or the Art Commission indicate any such obligation on his part.

Weinstein didn't seem to then understand that much of the hostility toward his project is caused by the perennially poverty-stricken condition of most SF community theaters, theaters that are struggling to exist in a city dominated psychologically and economically by four, giant, fund-hungry, cultural institutions (the Opera, Symphony, Ballet and ACT) and in a state where last year less than 5¢ per person was spent in direct support of artistic endeavors and this year the figure will be even less.

After some pressured reeducation from the community (he's currently seeing as much local theater as possible), Weinstein is now planning to use a preponderance of Bay Area residents in his productions. However, he doesn't seem overjoyed at the prospect. After having dinner with Weinstein, director Tony Arn noted, "Every time Weinstein mentioned using local talent, he acted like he was brandishing a cross." Speaking specifically of actors, Weinstein told me, "I don't admit that my original idea was to use San Francisco actors. It was not. It was to use the best actors available. The people I've chosen from here are not because I'm San Francisco conscious, but because I like their work."

That statement may be flattering to the actors chosen, but it doesn't jibe with the SF Art Commission claims that Weinstein's project will attempt "to make the artist and his work more central in the life of this community." With those goals why bring in a director who knows nothing about San Francisco ethnography or history?

It must be granted, however, that Weinstein's conception is ambitious, and Snipper hopes the shows will attract national attention, ultimately touring other cities. The project proposes the presentation of four "plays" during 1976, each composed of four or five "scenes" that are basically one-act works of about 20 minutes' duration.

A different playwright is to write each "scene." (Commissioned so far are: Sam Shepard, Michael McClure, Marvin X, Frank Chin, Ishmael Reed, Murray Schisgal, Robert Montgomery, Terry Southern, Leslie Silko and Amiri Baraka, formerly Leroi Jones. Weinstein is to adapt novels of Reed and Silko for the stage.) The separate "scenes" are to be linked with music, patter and slide show projections in a contemporary vaudeville style.

Each of the four "plays" has a theme. The first, for example, tentatively titled *The Gathering*, ostensibly deals with "immigration and the formation of a new people." The stated goal of the whole shebang is to bring the artist back to his role of interpreter and teacher of history in a spirit of "serious humor."

Ultimately, Weinstein hopes to commission 20 American playwrights to produce the short works. After complaints from the SF theater community that there were no Latino authors and only one woman, Weinstein told me he is considering the addition of imprisoned poet Pancho Aguilar and local writers Diane DiPrima and Buriel Clay.

But hiring additional talent depends on the project's precarious future financing. The theory behind the Art Commission's rental of the Marines' is that by attracting a well-heeled

audience willing to pay the \$6.50-\$4.50 (with the possibility of some cheaper seats) for an eight-performance week, the first show will make enough to finance the second, the second pay for the third and so on. With the exception of ACT who keeps reassuring Snipper this concept is workable and worthy, everyone I've talked to involved with San Francisco theater says the likelihood of clearing enough money off the initial show to finance the next is remote. But since the Art Commission's basic costs come from grants, not investors, there's a possibility it may succeed.

Charles Dillingham, ACT's general manager, assured me ACT is making "no profit" from the Weinstein operation but is taking it on out of concern for the community and because it's such a "terrific idea." Laurie Zion, who manages the Palace of Fine Arts Theater, told me that ACT's fee is "probably" not excessive for the Marines', but when one considers that many SF groups don't receive \$3,000 a year from the city, the \$3,000-a-week fee for ACT's services appears painfully high.

Although the Marines' Memorial is an Equity (the actors' union) house, Dillingham says casting for the plays will be done locally and with Equity and non-Equity performers. Essentially this doesn't mean too much. Non-Equity actors can audition, but the cast will be dominated by Equity members. (Many excellent performers do not join Equity because it restricts the work they can do in nonunion community theaters.)

At a basic level, the directors of SF community groups are unhappy with this Art Commission project because it's another blatant reinforcement of Martin Snipper's, and ergo the Art Commission's belief, that no important theater or polished professionalism can emerge from SF's community dramatic groups. In a letter to Weinstein, Joan Holden of the SF Mime Troupe explained the analogy between his role and the way the city obtained ACT, "Harold Zellerbach and friends woke up to the fact that the city really ought to have a repertory company, they didn't try to build one locally — they went east and bought one, like a baseball team."

In an interview last summer with Elsa Cameron of the DeYoung Museum, Snipper said, "One of the things that occurs in neighborhood programming is a repetition of always amateur productions." And he again expressed to me his hope that Weinstein's involvement would bring "professionalism" to his project. This kind of lack of confidence in local products works as a self-fulfilling prophecy. Groups feel inferior, they do inferior work, get inadequate support for their morales and pocket-books and watch their best talents leave for more nourishing locales.

Snipper is not impressed with the fact that local groups like the SF Mime Troupe have an international reputation, that thousands of people see community theater productions every year, or that many of these productions are excellent. That's both because their kind of performance apparently doesn't reflect his taste and because he interprets the role of the Art Commission as one that "fills in the gaps" that other art and performing groups leave. Snipper sees his Art Commission projects, like the Pops Concerts, serving "popular" needs, implying that little theaters only serve the culturally elite.

continued on page 23

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EVENTS

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by Nancy Dunn

MOVIES

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marly Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Metro I, SF; Parkway II, Oakl; UA IV, Berk.)—L.P.

Alice Doesn't Live Here Anymore

Ellen Burstyn is very good as a woman who sets out to make a life for herself and her 11-year-old son when her husband dies in a car crash. Despite a rather somber story line, the film proves to be a spirited comedy, marred by a cop-out ending in which, with flagrant role reversal, the hero (Kris Kristofferson) offers to sacrifice his career for love. (Showcase II, Alameda; Tanloran I, San Bruno.)—L.P.

Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15 million soap opera merited a Time cover story. (Northpoint, SF, UA II, Berk.)—L.P.

Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the Crucifixion. Directed by Sidney Lumet, a master of the art. (Alhambra II, SF; Berkeley, Berk.; Oaks I, Berk.)—M.S.

The First Nudie Musical

And let's take it off—immediately! Stripped of all but the most naked facts, a broke porno filmmaker uncovers this idea for a nudie musical. Then his Paramount question is: Where can he get people "who can screw and carry a tune" at the same time? He can't Ford that stream either, and the result is a puerile paean to pubescence stripped of all but the barest talent. The singers seem to be peeling their lyrics off a TelePrompster, and we're exposed to dialog so predictable you can mouth along with Mitch. Definitely not for the film buff. (Alhambra I, Serramonte 3, SF.)—Z.J.

The Four Musketeers

Richard Lester's *Three Musketeers* had the sly humor of Marcel Duchamp's painting of the Mona Lisa with a mustache—almost all the details of Dumas's classic were in place, but Lester had added some eccentric touches that made the whole swashbuckling affair ridiculously funny. In this sequel, Lester tells the Dumas story in a more-or-less straightforward manner; *The Four Musketeers* seems just the kind of film its predecessor was sending up. With Michael York, Richard Chamberlain, Oliver Reed, Frank Finlay, Charlton Heston, Christopher Lee, Geraldine Chaplin, Faye Dunaway, Raquel Welch, among others. (Coliseum, SF; Plaza I, Daly City; Showcase I, Alameda; UA I, Berk.)—L.P.

Gable and Lombard

Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as *Gable Lombard, Gable Lombard*, and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup—heavily—and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.)—Z.J.

Hedda

The Royal Shakespeare Company's film version of the 1891 Henrik Ibsen play, *Hedda Gabler*. Intelligent and self-destructive, Hedda finds no outlet for her prodigious energies, and Ibsen skillfully makes the unhappy woman's frustrations the stuff of great drama. The scenes between Hedda and the lecherous Judge Brack are particularly superb examples of layered theatrical double entendres. Don't miss it. (Showcase II, Oakl.; Vogue, SF.)—I.O.

Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Act II, Berk.; Lumiere, SF.)—L.P.

The Hindenburg

George C. Scott, Anne Bancroft and several other competent performers trapped aboard the ill-fated zeppelin. We wait for two hours for

the damned thing to explode, and when it does, the film looks exactly like the outtakes from *The Towering Inferno*. (Alameda II, Alameda.)—L.P.

Hustle

Aside from suicide, murder, kinky sex, police brutality, fetishism, bombings, beatings, crazies, Mafia-type killings and all-around sadism, not too much happens in this film-film hybrid. The dialog is sterling (Silliphant notwithstanding) soap opera, which makes it a happy hook-up to the current suds vogue. As a film, however, it has been tried and found wanton, and Burt Reynolds's compassionate cop characterization should set the LAPD back ten years. Oh, yes, with Catherine Deneuve. (Castro, SF; New Mission, SF.)—Z.J.

Inserts

Pornography begins at home if you're a has-been Boy Wonder director (Richard Dreyfuss) reduced to making porno inserts (which he defines as "closeups of garish interludes") in the living room of your mansion. He makes ends meet by using some really laid-back types, but he generally views life through a glass of Hennessy dorky—it's 1930, and he's suffering from acute Depression. Rex (Stephen Davies), who gives the film much of its thrust, looks like Valentino as seen by Charles Addams, and although John Byrum's screenplay is meatier than most of this genre, some of the better lines are swallowed up by a bad sound track or too much cognac. But Byrum has managed to make bedfellows out of persillage and porno, a neat trick in itself. (Regency II, SF.)—Z.J.

The Killing of a Chinese Bookie

John Cassavetes obviously intended to combine elements of *The Godfather* and *Chinatown* but to use them "honestly," to tell the Truth about the Mafia and low life in L.A. It sounds good on paper, but Cassavetes's improvisational style, which is designed to clue us in on what's going on inside a character, is more suited to the psychological than the sociological, and it doesn't mesh with this externalized story about underworld subcultures. With Ben Gazzara, who deploys a whole arsenal of Actor's Studio mannerisms in an effort to create a character out of what is little more than a plot device. (Alexandria, SF; Tanloran I, San Bruno.)—L.P.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning *Shop on Main Street* but fails under the mystique of extreme bathos in his latest film—giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (California, Berk.)—M.S.

The Magic Flute

The fulfillment of a lifelong dream by Swedish film master Ingmar Bergman. This may very well be the finest opera film ever created. Wolfgang Mozart assists with a lively, listenable score, cinematographer Sven Nykvist supplies breathtaking color and framing. —M.S. "Coy, stagey, cinematically uninteresting." —I.O. (Alameda III, Alameda)

The Man Who Would Be King

Directed by John Huston, this film has a little, something for everyone—a little *Treasure of Sierra Madre*, a little *Lost Horizon*, and very little Rudyard Kipling. Sean Connery's Scotch is unBonded as he and Michael Caine ably raise Cain in this entertaining, if slightly incredible, tale of two profligate loose amid the Masonry of the far-flung British Empire beyond Afghanistan. Christopher Plummer turns in a plum of a performance as Kipling; Morocco doesn't do quite as well playing India. (Larkin, SF.)—Z.J.

Nada

The print and the pace are uneven in this Chabrol-directed, mostly exciting plot of political intrigue. But whenever things tend to slow down, Chabrol zeroes in on a bloody sneaker attack by dissidents to kidnap the American ambassador for ransom, or brings his literally cut-throat tendencies to the fore, accentuating them with skillfully applied light touches. Leader/anarchist Diaz (Fabio Testi), looking as if he'd been ripped from a page of Dostoevsky dialog, has us rooting for the bad guys because the good guys (epitomized by sadistic police chief Michel Aumont) look so terrible. The final horrendous shoot-out rivals the SLA massacre. And to think this is all titled *Nothingness*. (Cento Cedar, SF.)—Z.J.

Next Stop, Greenwich Village

Someone should have told director Paul Mazursky you can't go home again, particularly when there's no there there, but apparently the autobiographical urge to purge is too strong. As neophyte actor Larry Lapinsky, Lenny Baker heads for the Greenwich Village of the 1950s to find himself. But with a Jewish mother (Shelley Winters) who epitomizes the total of Portnoy's complaints, how could he possibly be lost in the first place? He has a woman friend, Sarah (Ellen Green), a lot of whose dialog comes from her diaphragm, and an assortment of appropriately far-out friends. However, just as a beret doth not a bohemian make, neither can a clutter of cliches make this commonplace effort convincing. (Stage Door, SF.)—Z.J.

Night Moves

Gene Hackman plays a private eye who thinks too much for his own good. Ostensibly the movie is a suspense story, but the actions are insufficiently motivated for a first-rate murder mystery, and some of the coincidences are so staggering they would have embarrassed Charles Dickens. Still, the film is so dense, so resonant, that it deserves to be playing on double bills with Bergman and Truffaut. If it had come to us from Europe, it would undoubtedly have received much more artistic acclaim. (Alhambra II, SF; Berkeley, Berk.; Oaks II, Berk.)—L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-

spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.)—L.P.

The Rocky Horror Picture Show

Engendered by the British musical *The Rocky Horror Show*, this film is a page out of Harky Bizarre, and director Jim Sharman has Keh Russelled up a pretty good meal, raunch style. Dr. Frank N. Furter (Tim Curry), used to having all his ways, is sometimes a pretty cross dresser who queens it over everyone. Rocky, his creation, is a bit of a drag, but the role switch is flipped often enough so that everyone has a gay old time. It's well-sludged with parodies on the pop culture, and the visual effects really make the scene. Richard O'Brien scores with books and music. (Metro II, SF.)—Z.J.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me-me*, because director Lina Wertmuller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme—survival, whatever the cost; but Wertmuller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Clay, SF.)—Z.J.

Special Section

Costa-Gavras builds his usual rigged case against right-wing oppression, here represented by the special courts established to punish "radical" opponents of the Vichy government during the Nazi occupation of France. The polemic is emotionally effective, and Costa-Gavras, who directed *Z*, *The Confession* and *State of Siege*, is a damnably skillful filmmaker, but he never gives an inch to his opponents, never allows as how they too may have had childhoods, families, orgasms or political convictions of any sort. (Showcase I, Oakl.)—L.P.

The Story of Adele H.

Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the *idea* of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adjani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo. (Elmwood, Berk.; Surf, SF.)—L.P.

The Sunshine Boys

Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in years but who are reunited for one night of glory on a TV special. (Alameda II, Alameda; Coronet, SF.)—L.P.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Albany, Albany; Cinema 21, SF.)—Z.J.

Movie reviews by Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

FIRST RUNS

Act I and II: I: Wertmuller's *Seven Beauties*. II: *Hester Street*; 2121 Center, Berk., 548-7200.
Alameda: I: *Breakheart Pass* thru 3/16; *Seven Alone* from 3/17. II: *The Sunshine Boys* thru 3/16; *The Hindenburg* from 3/17. III: *The Magic Flute* thru 3/16; *Breakheart Pass* from 3/17; 2317 Central, Alameda, 522-4433.
Albany Cinema: *Taxi Driver*; 1115 Solano, Albany, 524-5656.
Alexandria: *The Killing of a Chinese Bookie*; Geary/18th Ave., SF, 752-5100.
Alhambra: I: *The First Nudie Musical* and *Pretty Maids All in a Row*. II: *Dog Day Afternoon* and *Night Moves*; Polk/Green, SF, 775-5656.
Berkeley: *Dog Day Afternoon* and *Night Moves*; Shattuck/Haste, Berk., 848-4300.
Bridge: *The Story of O*; Geary nr. Masonic, SF, 751-3212.
California: *Lies My Father Told Me*; Kiltredge/Shattuck, Berk., 848-0620.
Cannery: *I Will, I Will... For Now*; Leavenworth/Beach, SF, 441-6800.
Castro: *Hustle* and *Framed* thru 3/16; *Castro/Market*, SF, 621-6120.
Cinema One: *Gable and Lombard*; 255 West MacArthur Blvd., Oakl., 653-0777.
Cinemas 21: *Taxi Driver*; Chestnut/Steiner, SF, 921-1234.
Coliseum: *Farewell My Lovely* and *Tamarind Seed* thru 3/16; *The Three Musketeers* and *The Four Musketeers* from 3/17; Clement/9th Ave., SF, 221-8181.
Coronet: *The Sunshine Boys*; Geary/Arguello, SF, 752-4400.

continued next page



Puppets from The Point, March 13 at 10 am and noon, Old First Church, SF, 776-5552.

continued from previous page

El Rey: *Super Vixens*, Vixen and Finders Keepers thru 3/16; 1970 Ocean, SF, 587-1000.

Empire: I: *Breakheart Pass*. II: *Butch Cassidy and the Sundance Kid*. III: *The Devil Within Her*; 85 West Portal, SF, 661-5110.

Geneva Drive-In: *Jaws and Bug*; next to the Cow Palace, SF, 587-2884.

Ghirardelli: *Gable and Lombard*; Beach/Polk, SF, 441-7088.

Grand: *Flesh Gordon*, *Groove Tube* and *Steel Edge of Revenge* thru 3/16; Mission/22nd St., SF, 648-2676.

Larkin: *The Man Who Would Be King*; Larkin/O'Farrell, SF, 441-3742.

Metro I: *The Adventure of Sherlock Holmes' Smarter Brother*; Union/Fillmore, SF, 221-8181.

Metro II: *The Rocky Horror Picture Show*; Union/Fillmore, SF, 931-7666.

Music Hall: *Isabelle Adjani in The Slap*; Larkin/Geary, SF, 441-4776.

New Mission: *Hustle and Chinatown* thru 3/16; 224 Grand View, SF, 647-1261.

North Point: *Barry Lyndon*; Powell/Bay, SF, 989-6060.

Oaks: I: *Breakheart Pass and Report to the Commissioner*. II: *Dog Day Afternoon and Night Moves*; 1875 Solano, Berk., 526-1336.

Parkway: I: *I Will, I Will... For Now* and *The Last of the Red Hot Lovers*. II: *The Adventure of Sherlock Holmes' Smarter Brother*; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: *Butch Cassidy and the Sundance Kid* and *Pepper* thru 3/16; *The Three Musketeers* and *The Four Musketeers* from 3/17. II: *I will, I Will... For Now*; Serramonte Plaza, Daly City, 756-3240.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, SF, 673-7141.

Regency II: *Inserts*; Sutter/Van Ness, SF, 776-5505.

Royal: *Breakheart Pass and Report to the Commissioner*; Polk/California, SF, 474-2131.

St. Francis: I: *The Devil within Her* and *Devil's Rain*. II: *Beyond the Living Dead and Scream Bloody Murder* thru 3/16; 965 Market, SF, 382-4822.

Showcase Alameda: I: *Butch Cassidy and the Sundance Kid* thru 3/16; *The Three Musketeers* and *The Four Musketeers* from 3/17. II: *The Devil within Her* thru 3/16; *Alice Doesn't Live Here Anymore* from 3/17; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *Gone with the Wind* thru 3/16; *Special Section* from 3/17. II: *Hedda*; Broadway/51st, Oakl., 654-5505.

Spruce Drive-In: I: call for info. II: *Breakheart Pass* and *My Name is Nobody*; 55 S. Spruce Dr., SSF, 589-7965.

Stage Door: *Next Stop Greenwich Village*; Mason/Geary, SF, 986-4767.

Stonestown Twin: I: *Flesh Gordon* and *Groove Tube* thru 3/16; *Seven Alone* from 3/17. II: call for info; behind the Emporium, Stonestown Mall, SF, 221-8181.

Tanforan Park: I: *The Killing of a Chinese Bookie* and *Five Easy Pieces* thru 3/16; *Alice Doesn't Live Here Anymore* from 3/17. II: call for info, thru 3/16; *Seven Alone* from 3/17. III: *No Deposit, No Return* and *Digby, Biggest Dog in the World* thru 3/16. IV: *Breakheart Pass*; Tanforan Park Shopping Center, El Camino/Sneath Ln., San Bruno, 558-0291.

UA Four: I: call for info, thru 3/16; *The Three Musketeers* and *The Four Musketeers* from 3/17. II: *Barry Lyndon*. III: call for info, thru 3/16; *King of Hearts*, *Bambi* vs. *Godzilla* and *Thank You Mask Man* from 3/17. IV: *The Adventure of Sherlock Holmes' Smarter Brother*; 2274 Shattuck, Berk., 843-1487.

Vogue: *Hedda*; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Blacks in Cinema, lecture and films: *One Potato, Two Potatoes* and *Our Trip to Africa* 3/17, 7 pm, Laney College Forum, 10th St./Fallon, Oakl., 834-5740, free.

Bocce Cinema: *Bunuel's Ensayo de un Crimen (The Criminal Life of Archibaldo de la Cruz)* 3/17, 7 and 9 pm; *The Oldest Profession* 3/18, 7 and 9 pm; at the Savoy Tivoli, 1434 Grant, SF, \$1 membership for four programs plus \$1 per program.

Canyon Cinematheque: *Martha Coolidge's Not a Pretty Picture* 3/11; Larry Jordan presents eight of his films, 3/18, including *The One Romantic Adventure in Edward and Our Lady of the Spheres*; both 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: *Claude Chabrol's Nade*; 38 Cedar Ln./Larkin, SF, 776-8288, \$3.

Clay: *Wertmuller's Seven Beauties*; 2261 Fillmore/Clay, SF, 346-1123, \$3.

College of Marin: *Cassavetes's Faces* 3/17, 7:30 pm, in Olney Hall, on the campus in Kentfield, 454-0877, \$2.50.

Diablo Valley College: *Performance* 3/12, 1 and 7 pm; *Craig's Wife and Nane* 3/15, 1 and 7 pm; *The Pride of the Yankees* 3/16, 2 pm; *The Fighting 69th* 3/17, 3 pm; *Ten Days that Shook the World* 3/18, 2 pm; *The Great Madcap and A Taste for Love* 3/19, 1 and 7 pm; in the forum of the new library, on the campus in Pleasant Hill, free but call for reservations, 687-4445.

Dominican College: *Cat Ballou* and *The Killers* 3/12, 7 pm, in Angelico Hall, on the campus in San Rafael, 457-4440 ext. 236, \$1.25.

Education Liberation Front: *Streets Belong to the People and Battle of Algiers* 3/16, 7:30 pm, 155 Dwinelle Hall, UC Berk., \$1.50 at the door.

Elmwood: *The Story of Adele H.*; *College! Ashby*, Berk., 848-0937.

Film Fair: *Living on Velvet and The Man with Two Faces* 3/19, 7:30 pm, 732 Chenery, SF, 586-7748, \$3.50.

French Film Club: *Madame D. (The Earring of Madame D.)* 3/17, 8 pm, California Gallery, 2877 California, SF, 929-8511 or 346-2741, \$1.50/\$1 srs., students and Alliance Francaise members.

Gateway: *Camille and Pride and Prejudice* thru 3/16; *Singin' in the Rain* and *Million Dollar Mermaid* 3/17-23; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

Intersection: *Cocteau's Blood of a Poet* and eight early shorts 3/14 at 7 and 9:50 pm, plus *Beyond*, a live music/dance/light show at 9:05 pm; cartoons by Winsor McCay, Pat Sullivan, Paul Terry, Chuck Jones and Vincent Collins, 3/21 at 7 and 9:30 pm, plus live show with magician Matt Corin at 9 pm; 755 Union, SF, 397-6061, \$1.50.

Kokusai: *Sword of Justice* episode 3 and *The Naked Seven* thru 3/16; *Tora-san's Lullaby and My Love Forever* 3/17-23; 1700 Post, SF, 563-1401, \$3.

Laney College: films and lectures: Stanley Kubrick's *The Killing* 3/15, 7 pm, Laney College Theater, 10th St./Fallon, Oakl., 834-5740, free.

Latin American Film Survey: *Lucia* (from Cuba) 3/11 and 18 at 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Lumiere: *Joan Micklin Silver's Hester Street*; 1572 California/Polk, SF, 885-3200, \$3.

Merritt College: *A Boy Named Charlie Brown* and *Yellow Submarine* 3/16, 7 pm, in the cafeteria, Bldg. R., 12500 Campus Dr., Oakl., free.

Midnight Movies: *The Harder They Come* with Bob Marley and the Wailers in *Lively Up Yourself* 3/13; *Janis* 3/20; both midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Pacific Film Archive: Paul Robeson in *Borderline* 3/11, 6 pm; *Native Land* 3/11, 7 and 10:35 pm; *Capra's Meet John Doe* 3/11, 8:30 pm; Robert Kramer presents his film *Milestones* 3/11, 7:30 pm, in Wheeler Aud.; Les Blank and Chris Strachwitz present their film *Tex-Mex #1* (still in progress), 3/12, 7:30 and 9:30 pm; *The Prisoner* episode 10, "Hammer into Anvil," 3/12 at midnight and 3/13 at 3 pm; *Bunuel's Nazarin* 3/13, 4:30 and 7:45 pm; *Bunuel's Simon of the Desert and The Miracle* 3/13, 6:10 and 9:25 pm; MGM cartoons of Tex Avery, 3/13 at 11 pm and 3/14 at 1 pm; films on modern theater, 3/14, 2:30 pm, *El Teatro Campesino* and *Los Vendidos*; two with Paul Robeson, 3/14, *The Emperor Jones* at 4:30 and 8 pm and *Showboat* at 5:45 and 9:20 pm; two from Egypt, 3/15, *I Want a Solution* at 7:30 pm and *My Wife and the Dog* at 9:35 pm; Larry Jordan presents five of his films, 3/17, 7:30 pm, including *Gymnopedies* and *Hildur the Magician*; Frederick Wiseman's *Juvenile Court* 3/17, 9:30 pm; two by Rainer Werner Fassbinder, 3/17, *The Bitter Tears of Petra Von Kant* at 7:30 pm and *All: Fear Eats the Soul* at 9:30 pm, in Wheeler Aud.; more by Fassbinder, 3/18, *Love Is Colder than Death* at 7:30 pm and *Katzelmacher* at 9:15 pm; *Milos Forman's Taking Off* and *Jim Cox's Eat the Sun* 3/19, 7:30 and 9:40 pm; *The Prisoner* episode 11, "A Change of Mind," 3/19 at midnight and 3/20 at 3 pm; MGM cartoons of Tex Avery, 3/20, at 1 pm and midnight and 3/21 at 4:30 pm; two by Bunuel, 3/20, *The Young One* at 4:30 and 8:30 pm and *The Fever Rises in El Pao (La Fiebre Monte a El Pao)* at 6:45 and 10:05 pm; two with Paul Robeson, 3/21, *Jericho* at 7 and 10 pm and *Sanders of the River* at 8:20 pm; unless otherwise noted, all in the University Art Museum, 2621 Durant, Berk., 642-1124, first film \$1.50/\$1.50 before 6 pm, each additional film 50¢.

Reelwomen Film Collective presents *Waiting, Coming Out and Our Mothers' Daughters* 3/20, 8:30 pm, plus music by Bauman and Rupprecht, at Unitarian Fellowship Hall, 1606 Bonita/Cedar, Berk., \$2 donation, tickets at Full Moon Coffeehouse, SF or A Woman's Place Bookstore, Oakl., and at the door, for women only, childcare provided.

Richelieu: *Rebecca* and *Notorious* thru 3/16; 1075 Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with discount card.

Roxie: *Payday* thru 3/13; *Asylum and Psychiatry and Violence* 3/14-16; *Bunuel's Viridiana* 3/17-20; *Charles Laughton in The Private Life of Henry VIII*; 3117 16th St./Valencia, SF, 863-1087, \$1.50.

St. Peter's Church Hall: two films from Cuba, *Y el Cielo Fue Tomado por Asalto (And the Heavens Were Taken by Storm)* and *Aniversario de la Caída del Che (Anniversary of the Fall of Che)* 3/11, 7:30 pm, 1249 Alabama/24th St., SF, \$1.50, sponsored by the Latinoamerica Despierta Collective.

SF Libraries: *American Time Capsule, The Sixties, Storm of Strangers and Norman Rockwell's World: An American Dream* 3/11, 1:30 pm, Excelsior Branch; *The Informer* 3/15, 7:30 pm, West Portal Branch; *Bismillah Khan, Iran and The Sitar* 3/15, noon, Lurie Room, Main Library; *Yeast Country, Errigal and Oisín* 3/16, 4 and 7:30 pm, Ortega Branch; *The People's Communes, The Rise and Fall of the Great Lakes and The End of One* 3/18, 2 pm, Chinatown Branch; *Hearts and Minds* 3/21, 1:30 and 3:45 pm, Lurie Room, Main Library; all free.

SF Museum of Modern Art: *Kurosawa's Record of a Living Being* 3/12, 7:30 pm, \$1.50/\$1 srs., members, under 16; *Rossellini's Paisan* 3/14, 2 pm, \$1/75¢; films of Larry Jordan, 3/16, 7:30 pm, including *Duo Concertantes* and *The Old House Passing*, \$1.50/\$1; *Ousmane Sembene's Xala* 3/19, 8 pm, \$1.50/\$1; in the aud., 4th floor, Van Ness/McAllister, SF, 863-8800.

SF NICH (Non-Intervention in Chile) presents the Cuban film *Memories of Underdevelopment* 3/19, 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna, nr. Market, SF, \$2 donation at the door.

SF State: *Men's Lives* 3/11, 12:30 pm, conference room of the Student Union Bldg., free; *Frederick Wiseman's Primate* 3/15, 7:30 pm, McKenna Theatre, \$1.50; *Satyajit Ray's Pather Panchali* 3/16, 2 pm, McKenna Theatre, free; *Kurosawa's Seven Samurai* 3/16, 4 pm, Student Union Bldg., free; *Hitchcock's Psycho* 3/17, 7:30 pm, McKenna Theatre, \$1.50; *I'm OK, You're OK* 3/17, 12:30 pm, conference room of the Student Union Bldg., free; all on the campus, 19th Ave./Holloway, SF, 469-2171 or 469-1629.

Saturday Night Movie: *The Seduction of Mimi* 3/12-13, 7:30 and 9:45 pm, 142 Throckmorton, Mill Valley, \$2/\$1 children.

Surf: *Truffaut's The Story of Adele H.*; 4510 Irving/46th Ave., SF, 664-6300, \$3.

Times: *The Outer Space Connection* and *The Day the Earth Stood Still* thru 3/13; *Kelly's Heroes* and *W. W. and the Dixie Dance Kings* 3/14; *Magical Mystery Tour* and *Barbarella* 3/15-17; *Take the Money and Run*, *The Magic Christian* and *The Gold Rush* 3/18-20; *Macon County Line* and *Emperor of the North* 3/21; continuous from 1 pm, 1249 Stockton/Broadway, SF, 362-3770, \$1/75¢ under 12.

UC Berkeley: *Claude Goretta's The Invitation* 3/11, 7 and 9:30 pm, 155 Dwinelle Hall; *Tommy* 3/12, 7, 9 and 11 pm, Wheeler Aud.; *Newsreels*, part II, 3/16, 7 and 9:30 pm, covering 1932-1936; *Bunuel's Phantom of Liberty* 3/18, 7 and 9:30 pm, 155 Dwinelle Hall; all on the campus, 642-2561, \$1.50 only at the door, one hour before screening.

United Prisoners Union and Winter Soldier Organization series: *Blow for Blow (Coup pour Coup)* 3/19, 8 pm at Le Conte Elementary School, 2241 Russell/Ashby, Berk.; also 3/20, 8 pm, United Mission Church, 23rd St./Capp, SF, 863-1410, \$2 donation, childcare provided.

Videotexts, women's videotapes from around the world; 3/17, 7:30 pm, at the Full Moon Coffeehouse for Women, 18th St./Eureka, SF, for women only, 3/18, 7:30 pm, at the Network Coffeehouse, 1036 Bush, SF, everyone welcome; 3/21, 7:30 pm, Intersection, 756 Union, SF, everyone welcome; 654-5321, donation.

Women Emerging, films and discussion: women in China, 3/16, 7:30 pm, with the films *Women in China's New Society* and *Barefoot Doctors of Rural China*, in Room 2000, Life Sciences Bldg., UC Berk., 642-4786, \$2/\$1.50 students.

THEATER

★OPENINGS

The Magic Hole in Space
Opens 3/13. Continues thru 4/10, Sat.-Sun. at 8:30 pm, at the Academy of Ballet, 2121 Market nr. Church, SF, 387-3758, \$2.50/\$2 students. Seven archetypal characters who have all committed suicide cavort in an exploration of what led up to their demise. Presented by Total Theatre; written and directed by Marlena Magaldi.

Of Mice and Men
Preview 3/11 at 8 pm. Opens 3/12, continues thru 3/18, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College Ave., Berk., 645-4700, \$5-\$3.50. Berkeley Repertory Theatre presents the dramatic adaptation of John Steinbeck's Pulitzer Prize-winning novel about a tragic pair of migrant farm workers who end up in the Salinas Valley in 1937. Directed by Michael Leibert.

Oklahoma!

March 12-14, 18-21 and 24-26 at 8 pm and 3/27 at 2 and 8 pm. Fine Arts Theatre, College of Marin, Kentfield, 454-0877, \$4/\$3 students, \$2 children/\$1.50 under 12. College of Marin Department of Theatre Arts and Music presents Rodgers and Hammerstein's musical, full of such memorable tunes as "Surrey with the Fringe on Top" and "Oh, What a Beautiful Morning."

MINI-REVIEWS
AC/DC
Thru 3/28, Thurs.-Sun. at 7:30 pm, the Magic Theatre, 1618 California/Polk, upstairs, SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students. *AC/DC* is an electric play that doesn't really turn me on. It seems to be about the desensitizing impact of the mass media, but I can't

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tell for sure, since too much of the dialog is an incoherent blend of technical and hip jargon. A strong sexual element comes across as a male fantasy written on speed by the British author Heathcote Williams, whose high energy level requires dramatic discipline. The cast appears to understand what's going on, which is more than I can say for myself. —A.D.

Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

An Evening at Widow Begbick's

Thurs.-Fri., at 8:30 pm and Sat. at 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

A cabaret-style evening that consists of a melange of 15 compositions by Bertolt Brecht and Kurt Weill. The hostess is Widow Begbick, the Brechtian character from *Mahagonny*, played by blond, sinuous Carolyn Zaremba, who sings Brecht-Weill songs with a sexy ferocity. The admission price is a little steep for a show that only runs an hour, but I recommend it on the basis of Zaremba's performance alone. —I.O.

Find Your Way Home

The Showcase, Thurs., Fri. and Sat. at 8:30 pm; Sun. at 7:30 pm on alternate weekends (3/18-21), 430 Mason, San Francisco, 421-5331.

This Tony-award-winning play is unusual, perhaps even unique. It's a soap opera about homosexual love. Of course, television isn't quite ready for this sort of material, but if it were, *Find Your Way Home* could be called *As the Gay World Turns*. Hokey and schmaltzy and cliched, John Hopkins's play does at least benefit from fine performances, especially Stephanie Smith as Jackie Harrison. —A.D.

Kennedy's Children

Thru 3/28, Tues.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm, and Sun. at 3 and 7:30 pm, At Marines' Memorial Theatre, Sutter/Mason, SF, 673-6440, \$8.50-\$5.50.

Five losers who survived the 1960s sit around a New York bar and deliver five unrelated monologues, each more boring than the one before, about their experiences through that traumatic decade. A cog in the publishing business turned teacher of "subnormal children out in Jersey" waxes nostalgic about the John F. Camelot era; a student activist recounts the battles and triumphs from Selma to Woodstock; a zonked-out Vietnam vet reminds us that the war was horrible; a frustrated actor and a frustrated movie star sex goddess (Shirley Knight, whose performance is the most successful) tell us all about the pitfalls of their careers.

The tedium is relieved slightly by playwright Robert Patrick's device of slicing each speech into brief segments which the players take turns relating, and most of the actors do the best they can, given their lackluster material. Unfortunately, their lines utterly lack any sort of insight into either the period or the characters themselves, and the result is not much more than a review of ten years' worth of news headlines. If you lived through the Sixties, you don't need to see this play. —M.E.M.

The Rivals

On alternate weekends, Thurs.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 7:30 pm (3/11-14), at the Showcase, 430 Mason, SF, 421-5331, \$7-\$5.

Sheridan's brilliant satire on 18th century manners is an uproarious spoof of the tradition of romantic love purveyed by the popular novels of the time. The Actor's Ark Theatre's production features some handsome and accom-

plished young actors and has enough good moments to carry us through its few slack scenes, which painfully result from overdirection or overacting in the low comic interludes. Susan Chapman is a properly simpering Mrs. Malaprop, slaughtering the English language at every turn. Michele Ferrigno plays Faulkland with a whimpering petulance that is a fine example of comic exaggeration. Ann Matthews gives a creditable performance as Julia, his long-suffering counterpart, though her beauty and style seem better suited to the lead role of Lydia Languish, whose addiction to romantic novels and consequent refusal to marry any but a pauper sets up the complications on which the plot depends. Catherine Foster turns in a saucy performance as Lucy, the maid and go-between who matches up Sir Lucious O'Trigger with Mrs. Malaprop when the fortune-hunting Irishman lances he is courting the lovely Lydia. —F.F.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight—a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object a la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank-n-Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!

Little Fox Theatre, Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun., 3 and 7:30 pm; 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

Tango

Thru 3/28, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, 2525 8th St., Berk., 548-7677, \$3-\$2.

Slawomir Mrozek's amusing contemporary satirical farce about a social rebel's son who wants to reinstate the old values becomes a nightmare during the third act, thus failing to heed the wise old admonition not to change horses in midstream. Till then, the protagonist's attempt to convert an anarchistic and charmingly loony household to conventional behavior produces many light and intellectually telling moments. Fine performances by Robert Elross and Barbara Beebe highlight the play, whose director Wendell Phillips too often adopts a pace that reminds me more of a jitterbug than a tango. —A.D.

This Is (An Entertainment)

In repertory by the American Conservatory Theatre, 3/13 at 2:30 pm and 3/17-18 at 8:30 pm, Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Tennessee Williams essentially creates a disjointed collection of caricatures who cavort with each other in what he calls "a bizarre fantasy" that examines the "funny side of revolution." The play is not only not particularly entertaining, it's a pathetic, desperately unimaginative effort. May Williams gracefully survive this experience and move on to worthier projects. —I.O.

Theater reviews by Andrew Cohn, Arthur Diamond, Frederick Feied, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Peter Shaffer's *Equus* 3/11 and 15 at 8:30 pm and 3/17 and 20 at 2:30 pm; Henrik Ibsen's *Peer Gynt* 3/12-13, 16, 19-20 at 7:30 pm; Tennessee Williams's *This Is (An Entertainment)* 3/17-18 at 8:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Ah, Wilderness! by Eugene O'Neill, presented by the UC Berkeley drama dept., 3/11-13 and 17-20 at 8 pm, Zellerbach Auditorium, UC Berk., 642-2561, \$2/\$1 students.

And Miss Reardon Drinks a Little, by Paul Zindel, presented by SF Actors Ensemble, thru 3/27, Thurs.-Sat. at 8:30 pm, 2340 16th St./Mission, SF, 861-9015, \$3.50-\$2.50.

Are You Still in Your Cabin, *Uncle Tom?* an adaptation of Harriet Beecher Stowe's abolitionist classic, presented by the Oakland Ensemble Theatre, thru 3/21, Fri.-Sat. at 8:30 pm, and Sun. at 5 pm, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50.

Dark of the Moon, multimedia adaptation of an Appalachian legend, presented by the Bureau of Western Mythology, thru 3/21, Thurs.-Fri. and Sun. at 8 pm and Sat. at 2:30 and 8 pm, Stanford Music Hall, 221 University, Palo Alto, 497-4317, \$3.50-\$2.

Dylan, by Sidney Michaels, presented by the Firemark Players, 3/12-13, 8 pm, Fireman's Fund Forum, 3333 California/Presidio, SF, 929-2120, \$2.50.

Fever, a one-act play by Douglas Soesbe, presented by Berkeley Stage Company, 3/17 and 24, 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728, 99¢.

Glass, a dramatic adaptation of excerpts of J. D. Salinger's *Franny and Zooey* and *Raise High the Roof Beams Carpenters*, presented by the Goodman Group Artists' Collective, 3/12-14, 8:30 pm, in the Goodman Bldg., 1115 Geary/Van Ness, SF, 771-6624 or 776-9961, \$2.

In Sorrow's Room, by China Clark, presented by Grassroots Experience Theatre Company, thru 3/20, Wed.-Sat. at 8 pm, at the Earthly Vibes, 292 Turk, SF, 441-4751, \$4.50.

Macbeth, by William Shakespeare, presented by the Berkeley Shakespeare Festival Company, 3/11-13, 8:15 pm, Live Oak Theatre, 1301 Shattuck/Berryman, Berk., 843-0450; \$2 donation.

A Man's a Man, by Bertolt Brecht, presented by the College of Alameda drama dept., thru 3/20, Thurs.-Sat. at 8 pm, the Pocket Theatre, on the campus, 522-7221 ext. 239 or 328, \$1/50¢ students.

Menagerie, improvisational satire and musical comedy, 3/11-13, 8:30 pm, Intersection, 756 Union, SF, 397-6061.

Moonchildren, by Michael Weller, presented Thurs.-Sat. at 8:30 pm and Sun. at 8 pm, at the Open Theater, 441 Clement, SF, 751-3089, \$4-\$3.

Mother of the World, on the trials and exaltations of women throughout history, featuring music by the Sufi Choir, 3/20, 8:30 pm, Nourse Aud., 275 Hayes/Van Ness, SF, 922-9783, \$4/\$3.50 advance.

A Night of Pieces, mime, music and magic, presented by The Fourth in Line, 3/17, 8:15 pm, Intersection, 756 Union, SF, 397-6061, \$1.50.

Rags and Patches Theatrical, abstract and comic pieces, 3/19-20, 8:15 pm, Live Oak Theatre, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation.

Raisin, musical based on Lorraine Hansberry's play *A Raisin in the Sun*, thru 3/11-12 at 8:30 pm, 3/13 at 7 and 10:45 pm and 3/14 at 2:30 and 7:30 pm, Orpheum Theatre, 1192 Market/8th St., SF, 621-5000, \$11-\$4.50.

SF Comedy Scene: workshops, Thurs. at 8:30 pm; showcases, Fri. at 10 pm; at Intersection, 756 Union, SF, 397-6061, \$2 donation.

SF Funnies with Tony DePaul: showcase, Sun. at 9 pm; open mike for amateurs, Tues. at 8:30 pm; Holy City Zoo, 408 Clement, SF, 752-2846.

Tell Your Friends, comedy review with music, presented by the Mustard Seed Comedy Players, Sat., 9 pm, Mustard Seed Coffeehouse, 432 Mason nr. Geary, SF, free.

Under Milkwood, by Dylan Thomas, presented by MPC Players, 3/18-20, 8:30 pm, Intersection, SF, 397-6061.

Waiting for Lefty, by Clifford Odets, presented by New City Theater, 3/12-13 at 8:30 pm and 3/14 at 7:30 pm, 1819 10th St., Berk., 841-6500, \$2.50.

The Woody Guthrie Story, presented in song, drama and mime by the Busted, Disgusted and Can't Be Trusted Troupe, 3/13, 8 pm, in a benefit for Chilean refugees and political prisoners, plus Latin American protest songs by Los Viajeros, at St. Peter's Hall, 24th St./Alameda, SF, 285-6861, \$2, childcare provided.

The Yeomen of the Guard, by Gilbert and Sullivan, presented by the Lamp-lighters, thru 4/3, Fri.-Sat. at 8:30 pm, plus a matinee, 3/14 at 2:30 pm, Presentation Theater, Turk nr. Masonic, SF, 752-7755, \$5.50-\$4.50/\$3-\$2.25 students.



One of 25 nudes and street scenes from an exhibit by Michael Brodsky. Thru March 27, Wed.-Sat., noon-6 pm and Sun., 1-4 pm, at the Secret City Gallery, 306 4th Ave., SF, 752-5251.

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MUSIC- DANCE

American Ballet Theatre: *Raymonda* 3/11 at 8:30 pm at the SF Opera House; *Swan Lake* 3/12 at 8:30 pm, Flint Center at De Anza College in Cupertino; *Concerto, Pas de Deux, Jardin aux Lilas* and *Les Patineurs* 3/13 at 2:30 and 8:30 pm, Flint Center at De Anza College in Cupertino; *Las Hermanas* and *La Sylphide* 3/14 at 2:30 pm in the Opera House; *The Maids* and *La Sylphide* 3/14 at 8:30 pm in the Opera House; *Leaves Are Falling, Shadowplay, Pas de Deux* and *Push Comes to Shove* 3/15 at 8:30 pm in the Opera House; *La Bayadere, Pillar of Fire, Pas de Deux* and *Shadowplay* 3/15 at 8:30 pm in the Opera House; *Petrouchka, Le Baiser de la Fée* and *Les Noces* 3/18 at 8:30 pm in the Opera House; *Giselle* 3/19 at 8 pm in Zellerbach Aud., UC Berk.; *Les Sylphides, Jardin aux Lilas, Pas de Deux* and *Fancy Free* 3/20 at 2 pm in Zellerbach Aud., UC Berk.; *Las Hermanas, Pas de Deux, At Midnight* and *Les Patineurs* 3/20 at 8 pm in Zellerbach Aud., UC Berk.; *Les Patineurs, Pas de Deux, At Midnight* and *Push Comes to Shove* 3/21 at 2 pm in Zellerbach Aud., UC Berk.; *Brahms Quintet, Epilogue, The Maids* and *Concerto* 2/21 at 8 pm in Zellerbach Aud., UC Berk.; tickets \$12-\$5.50/\$4 standing room for sold out performances, at the Opera House, Van Ness/Grove, SF, 642-2561 (UC); 257-9555 (Flint Center); TELETIX and other agencies.

SF Symphony: Edo de Waart conducts a program of Schubert's *Overture in C Major*, Debussy's *La Mer* and Bruckner's *Symphony No. 6*, 3/11 at 2 pm and 3/12 at 8:30 pm at the SF Opera House; Michael Tilson Thomas conducts a Gershwin Celebration, 3/13 at 8:30 pm, featuring Sarah Vaughan, in the Opera House; Michael Tilson Thomas conducts, with pianist Alexis Weissenberg, in a program of Ruggles's *Evocations*, Ives's *Symphony No. 2*, Griffes's *Nuages* and Rachmaninoff's *Piano Concerto No. 2*, 3/17, 19-20 at 8:30 pm in the Opera House and 3/18 at 8 pm in Zellerbach Aud., UC Berk.; tickets \$15-\$4.50, 431-5400, TELETIX, Macy's and other agencies.

Spring Opera Theater: *Meeting Mr. Ives* 3/11 at 8 pm and 3/14 at 2 pm; Offenbach's *La Perle* 3/12 at 8 pm; Bach's *St. Matthew's Passion* 3/13 at 8 pm, in the Curran Theatre, 445 Geary, SF, 673-4400, \$12.50-\$3.75.

SF Conservatory of Music: Gay Wuthmann, 3/12, 8 pm, graduate cello recital; Chamber Music Players, 3/14 and 21, 3 pm; Young-Hae-Han, 3/14, 8 pm, graduate piano recital; Ronald Tucker, 3/16, 8 pm, bassoon recital; Hellman Hall, at the conservatory, 1201 Ortega, SF, 564-8086, free.

Vienna Boys Choir: 3/12 at 8 pm at the San Jose Center for the Performing Arts, 255 Almaden, San Jose; 3/13 at 8:30 pm at Masonic Aud., California/Taylor, SF, 3/14 at 2:30 pm at the Paramount Theatre, 2025 Broadway, Oakland; 421-1000, TELETIX, Macy's and other agencies, \$6.50-\$4.50.

Studio performance of student choreographed works, 3/12, 8 pm, in the ballroom, Lone Mountain College, 2800 Turk, SF, 752-7000, free.

Footloose Dance Company, 3/12-13, 8 pm, featuring *Junk Dance #3* and *American Mindscape*, at Cat's Paw Palace, 2547A 8th St., Berk., 845-8615, \$3/\$2.50 students.

Fairfax Street Choir, plus Laura Allan, Happy Valley and Bobby Kent and the Christian Cadillacs, 3/12, 8 pm, California Hall, 625 Polk/Turk, SF, \$4/\$3.50 advance (dial TELETIX), to benefit the United State Cafe.

Music from Marlboro, 3/12, 8 pm, chamber music, by performers from the Marlboro summer festival, Dinkelspiel Aud., Stanford University, 497-4317, \$4.75/\$3 students.

1750 Arch Street: classical lute and guitar by Jeffrey Chinn, 3/12, pianist Madeline Bruser, 3/13, with works by Bach, Beethoven, Chopin and Prokofiev; harpist Phyllis Schlomovitz, 3/19, works from the 14th century to the present; Elizabethan music, 3/20, performed by baritone Tom Buckner, soprano Susannah Wood and lutenist Joe Bacon; all 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2.

Ali Akbar College of Music series: G. S. Sachdev and Zakir Hussain, 3/12, 8 pm, flute and tabla, Scott Hall, SF Theological Seminary, off Bolinas Road, San Anselmo, 454-6264, \$3.

Margaret Jenkins Dance Company series, thru 4/4, new works by Jenkins, Fri., 8:30 pm, \$2.50; *Equal Time*, a new work by Jenkins and Michael Palmer, Sat., 8:30 pm, \$2.50; demonstrations of new dance techniques, Sun., 2 pm, free; all in Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, 648-5278.

Candlelight dinner concerts: cellist Barbara Wirth, violinist Mischa Myers and pianist Janet Parlova, 3/12, music by Martinu, Boccherini and others; pianist Richard Fields, 3/19, works by Haydn, Liszt and Walker; concerts 8:30 pm, dinner from 6:30 pm, at the Pete Douglas Beach House, on Miramar Beach, off Hwy. 1 between Medio and Magellan, near Half Moon Bay, 726-4143, \$5/\$3 concert only.

Blue Dolphin: Dalene and Ed Drake, 3/11; Future Primitive Art Ensemble, 3/12; Continuum, 3/13; Muscarella, 3/17; Lee Hester and friends, 3/18; Peter Pionsky and Ingram Marshall, 3/18, new music; from 8 pm, 3819 17th St./Sanchez, SF, \$1.50 donation.

Montrose and Sammy Hagar, 3/12-13. Winterland, Post/Steiner, SF, \$6/\$5 advance, dial TELETIX.

Old First Center for the Arts: Mimi and Lesandra, 3/12, 10 pm; Classical Eastern dance, \$2; pianist Misara Chan, 3/14, 4:30 pm, works by Beethoven and Ravel, \$2; Ars Antiqua de Paris early music ensemble, 3/15, 8 pm, \$2.50; chamber music, 3/19, 10 pm, featuring violinist Carma Romano, \$1.50; Van Ness/Sacramento, SF, 776-5552.

Mantric-Sun Mountain Band and lecture by Dr. Ajari on aspects of Buddhism and Kurosawa's film *Men Who Tread on the Tiger's Tail* 3/12, 8 pm, 2358 Pine, free.

James Brown, 3/13, 8 pm, San Jose Civic Aud., 145 West San Carlos, San Jose, 246-1160, \$5.50.

New Music Ensemble of the East Bay Music Center, 3/13, 8 pm, works by Ives, Webern and others, SF Community Music Center, 544 Capp, SF, 647-6015, \$2.50/\$1.50 students, r.s.



PHOTO BY ARNOLD GENTHE

Alice B. Toklas and other photos of SF Jews, 3/15-4/9, Bank of America Bldg., SF.

Center for Contemporary Music: New Music Coalition, 3/13; David Behrman and Paul DeMarinis, 3/20, combination of acoustic and electronics; 8 pm, concert hall, Mills College, Seminary/MacArthur, Oakl., 632-2700 ext. 337, free.

The Prima Donna, Arthur Benjamin's chamber opera, 3/13-14, 2:30 pm, performed by Bay Area musicians, Little Theater of the Legion of Honor, Lincoln Park, 34th Ave./Clement, SF, 558-2881, 75¢ plus museum admission.

Family Light School of Music: introduction to the lute, 3/13, 1 pm, a seminar for guitar players by Nancy Carlin, \$3; tabla, dumbuck and Middle Eastern percussion, 3/13, 3 pm, a seminar by Vince Delgado, free; Barbara Mauritz in concert, 3/13, 8 pm, \$3; concert/seminar with Oregon, 3/15, \$5; benefit concert by Caesar's Band, 3/17, 8 pm, \$3; hoot night, 3/19, 8 pm, free; at the school, 303 Harbor Dr., Sausalito, 332-6051.

University Chorus and University Repertory Chorus, 3/14-15, 8 pm, mass settings by Josquin and Dvorak, Hertz Hall, UC Berk., 642-2561, \$1/\$0.50.

SF Conservatory of Music Players Trio, 3/14, 2 pm, music by Schubert and others, Community Education Center, 3151 Ortega, SF, 564-8086, free.

Bach Dancing and Dynamite Society: Eddie Henderson Quintet, 3/14, the Buddy Collette Quartet, 3/21; 4:30 pm, at the Pete Douglas Beach House, on Miramar Beach, off Hwy. 1 between Medio and Magellan, near Half Moon Bay, 726-4143, \$3.

Evensong: clarinetist David Barnett and cellist Victoria Clarke, 3/14, works by Messiaen, Bach and Beethoven, \$1.50; soprano Renee Grant-Williams, harpsichordist William Pepper and flutist Janet See, 3/21, all-Bach program, \$2.50; 8 pm, Church of the Advent, 261 Fell, SF.

Sunday Night Concerts: guitarist Philip Rosheger, 3/14, works by Frescobaldi, Villa-Lobos and others; pianist Laura Nicolaisen, music by Mozart and Griffes; 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 students.

Coro Hispano, folk and classical music from South America, 3/14, 7:30 pm, Mission Dolores Basilica, Dolores/16th St., SF, 647-6015, free.

Haymarket Theatre Orchestra and harpsichordist Bruce Wetmore, 3/14, 2:30 pm, Baroque music, Trinity Methodist Church, Dana/Durant, Berk., free.

Oakland Symphony Orchestra with pianist David Bean, 3/16-17, 8:30 pm, music from Wagner's *Die Meistersinger*, Liszt's *Piano Concerto No. 2* in A Major and Brahms's *Symphony No. 4* in E Minor, at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.25-\$3.25.

John Lee Hooker, live on KPOO, 3/17, noon-2 pm, 89.5 FM, 864-7474.

Fusion, 3/17, 8-9 pm, jazz, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

Charles Conley, Texas-style blues, 3/17, 3-4 pm, A133, Arts Bldg., City College, Ocean/Phelan, SF, free.

Living Alone in My Grandmother's Attic, dance by Nina Wise, 3/18, 8 pm, Gallery A, University Art Museum, 2626 Bancroft, Berk., 642-1438, \$2 at the door.

Kindertotenlieder, by Mahler, performed by mezzo-soprano Judith Steinberg and the Berkeley Chamber Orchestra, 3/20, 8:15 pm, St. Mark's Episcopal Church, Bancroft/Ellisworth, Berk., \$2.50.

East Bay Dance Perspectives, 3/18, 8 pm, Rainbow Sign, Grove/Derby, Berk., 234-5824, \$2/\$1.50 r.s., students.

Flora Purim and Airtio and Fingers, 3/19, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, \$7.50-\$5.50.

Women's dance and song, with Wallflower Order Dance Collective and Alicia, 3/19, 8:30 pm, Cat's Paw Palace, 2547A 8th St., Berk., \$2.50.

CLUBS

SAN FRANCISCO

Boarding House: Meri Saunders with Aunt Monk, thru 3/11, plus Aztec Two Step; Terry Garthwaite, 3/12-14, plus Aztec Two Step; Tom Pacheco and Dick Feller, 3/16-21; 960 Bush, 441-4333.

The City: Loverde, thru 3/14; Montgomery/Broadway, 391-7920.

Country Road: Sweet Chariot, 3/16-20; 736 Irving, 665-6551.

El Matador: Bob Dorough, thru 3/20; 492 Broadway, 434-2913, or dial TELETIX.

Great American Music Hall: Taj Mahal, thru 3/11; Buddy Guy and Junior Wells, 3/12-13; Mike Seeger and Elizabeth Cotton, 3/16; Norman Blake and the Arkansas Sheiks, 3/18; Stephanie Grappelli, 3/19-20; 859 O'Farrell, 885-0750.

Keystone Korner: Anthony Braxton, thru 3/14; Listen, 3/15, 750 Vallejo, 781-0697.

Miyako Garden Bar: Bill Leonhart, Tues-Sat.; in the hotel, Post/Laguna, 922-3200.

Mooney's Irish Pub: Steam'n' Freeman, 3/12-13 and 19-20; Red Dust, 3/17, Irish music; 1525 Grant, 982-4330.

Network Coffeehouse: Norma Stafford, 3/12, poetry; Videoletters, 3/18; 1036 Bush, 989-6097.

Old Waldorf: Country Porn, thru 3/13; Steve Seskin Band, 3/14-15; David LaFlamme, 3/16-20; California/Divisadero, 921-3050.

Omnibus: Happy Valley, 3/11; Sneeze, 3/12 and 20; Main Squeeze, 3/13; Debbie and Lisa, 3/15; Rogers and Burgin, 3/16; Ascension III, 3/17; Sidekicks, 3/18; Charles Biscuit Band,

3/19; jazz jam, Sun., 3-7 pm; rock/blues jam with Ascension and friends, Sun. eves.; 1821 Haight, 752-7338.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; the Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott, 922-2456.

Pier 23 Cafe: Dixieland jazz by the Pier 23 Jazz Band, Fri.-Sat., from 9 pm and Sun., 4-9 pm; Pier 23, on the Embarcadero, 362-5125.

Sacred Grounds: Vince Dalius, Mon.; game night, Tues.; poetry, Wed.; Edward Rollin, Thurs.; Blackberry, Fri.; Anne Henderic and friends, Sat.; David Barnett and Victoria Clark, Sun.; 2095 Hayes/Cole, 387-3859.

Savoy: Life on Earth, 3/11; Jerry Corbett, 3/12; the Moonlighters, 3/13-14, plus Barry Melton; 1438 Grant, 391-2821.

The Stud: BeBe K'Roche, 3/14; 1535 Folsom, 863-6623.

EAST BAY

Aitos Dance Taverna: bouzouki music, Fri., plus Greek dancing at 8 pm; Solos Brothers and the Aitos Greek Dancers, Sat., plus harem dancer Najla Hebba and international disco; 1920 San Pablo, Berk., 841-7846.

The Bacchanal: Flowing Stream Ensemble, 3/14; the Good Life, 3/21; 1369 Solano, Albany, 527-1314.

Bishop's: benefit for Inez Garcia, 3/12, with music by Selby and friends, Christina and others; women's night, 3/19, with Cheryl Jones; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: Juli Moscovitz, 3/11; Randy Fry, 3/13; Bill White, 3/18; Lawrence Hammond, 3/20; Randy Fry, Tues.; Lawrence Hammond, Wed.; 4218 Piedmont, Oakl., 654-6321.

Dreamers: BeBe K'Roche, 3/18; 394 Grand Ave., Oakl., 465-7550.

Freight and Salvage: Ray Bieri and friends, 3/11; Lawrence Hammond and the Whiplash Band, 3/12-13; hoot night, 3/16; So-Called Band, 3/17; Pat Golubin, 3/18, with Ron Parker on bass; Arkansas Sheiks, 3/19-20; 1827 San Pablo, Berk., 548-1761.

It Club: Bill Thacker and the Southlanders, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

Keystone Berkeley: Ray Wylie Hubbard, thru 3/11; James Cotton and Lightnin' Hopkins, 3/12-13; Country Porn and the Awesome Light Band, 3/14; 2119 University/Shattuck, Berk., 841-9903.

La Pena: film benefit for ZANU, 3/11, *Year of the Tiger* and *Mance Lipscomb*; Ruthie Gorton and Gary Lapow and Dan Goldensohn, 3/12; Ruthie Gorton and Rene Chavez, 3/13; Eloisa Vasquez y su Cuadro Flamenco, 3/14; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Rhythm and Bones, 3/12; Bay Area Comedy Troupe, 3/13; It's It, 3/14; poetry, 3/15, with Gene Fowler and Norma Stafford; variety night, 3/16; Clint, 3/17, plus Michael P. and Mark Ross; open mike, 3/18; BeBe K'Roche, 3/19; Koan, 3/20; Ways of Meringue, 3/21; 2516 Telegraph, Berk., 841-9070.

Longbranch: Eddie Money and Grace, 3/11; Les Dudek and Back Road, 3/12; Les Dudek and Jerry Miller Band, 3/13; Greg Kihn and the Rubinoos, 3/14; Sassy and Titanic, 3/16; Little Roger and the Goosebumps and Dick Brite and the Sounds of Delight, 3/17; Jerry Miller Band and Spoons, 3/18; Earthquake and Mile Hi, 3/19; Stoneground and Sassy, 3/20; Greg Kihn and the Rubinoos, 3/21; 2504 San Pablo, Berk., 848-9696.

The Point: Dick Oxtot's Golden Age Jazz Band with Pamela Pollard, 3/12; 32 Washington, Point Richmond, 233-4295.

NORTH-SOUTH

Bodega: James Cotton, 3/11; Gary Smith Band, 3/12-13; Taj Mahal, 3/14-15; Jackson Street, 3/16, Les Dudek Band, 3/18, plus the Carrie Nation Band; Jackson Street, 3/19-20; 30 South Central, Campbell, 374-4000.

Chuck's Cellar: John Stewart, thru 3/13; plus Maffitt and Davies; 4926 El Camino Real, Los Altos, 964-0220.

El Verano Inn: Michael Bloomfield, 3/11, plus Soundhole; the Shakers and Air Castle, 3/12; Homestead Act and the Arkansas Sheiks, 3/13; Clover, 3/14; Holy Modal Rounders, 3/18, with Les Clamtones; Dorothy's Out of Hand Band, 3/19, with Born Ready; 197 Verano Ave., Sonoma, (707) 996-9688.

Inn of the Beginning: David LaFlamme, 3/12-13, plus Nielsen-Pearson Band; David Songbird, Alrcastle and Steve Bunton, 3/14; Third World Band, 4/15; Charles Biscuit Band, 3/17, plus Circle Limit; Duck's Breath Mystery Theatre, 3/18; Hedzoleh Soundz, 3/19-20; Sandy Bull, 3/21; 8684 Old Redwood Hwy., Cotati, (707) 795-9955.

Nashville West: Don West Show, Mon.-Thurs.; Don West Show and New Mudd Revival, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

Reuben's Plankhouse: Gotcha, thru 3/13; 3830 Stevens Creek Blvd., San Jose, (408) 249-2737.

Sophie's: Lightnin' Hopkins, 3/11; Taj Mahal, 3/12-13; Together, 3/16; St. Patrick's Day party, 3/17; Fever, 3/18-20; 280 California, Palo Alto, 324-1402.

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RADIO WAVES

FRIDAY, MARCH 12

This is Ragtime. The East Coast School of Ragtime with Eubie Blake and Thelonious Monk. KALW 91.7 FM, 8:30 am (repeated 4 pm). Followed by **Jazz in America**, featuring solo piano of Art Tatum and Nat King Cole; Bop with Dizzie Gillespie and Cole Hawkins; Progressive Jazz with Stan Kenton. 9 am (repeated 4:30 pm).

High Noon. Reports from lunchtime gathering places, reviewing new music, update on noontime and day's activities. KPOO 89.5 FM, noon-1 pm.

The Hall of Fantasy, plus Lum & Abner, on **Golden Age of Radio**. KSFO 560 AM, 8 pm.

San Francisco Symphony live broadcast. Schubert's *Overture in C Major*, Debussy's *La Mer* and Bruckner's *Symphony No. 6*. KKHI 1550 AM/95.7 FM, 8:30 pm.

Police set a trap for a man who victimizes rich widows and then vanishes, in **The Man Who Preyed on Widows on Mystery Theater**. KSFO 560 AM, 9 pm.

SATURDAY, MARCH 13

I Puritani by Bellini, starring Joan Sutherland and the Metropolitan Opera Company. KKHI 1550 AM/95.7 FM, 11 am.

Reggae Express. Music, news and culture of the West Indies. KPOO 89.5 FM, 4-7 pm.

Arlo Guthrie and others on **Folk Festival USA** from the Philadelphia Folk Festival. KALW 91.7 FM, 5 pm.

1776, starring the original Broadway cast, on **Show Album**. KRON 96.5 FM, 7 pm.

Ms. Understood. Paul Weidinger attempts to debunk the myths of women's cycles. KSFO 560 AM, 8:30 pm.

SUNDAY, MARCH 14

Live music from the studios of KPOO, featuring local artists. KPOO 89.5 FM, 3-5 pm.

Cajun music. **Globetrot** with George Marsh and Al Rapone of Queen Ida's Bon Ton Zydeco Band. KBRG 105.3 FM, 4 pm.

Die Meistersinger by Wagner is the **Sunday Night Opera** performed by the 1974 Bayreuth Festival. KKHI 1550 AM/95.7 FM, 8 pm.

Never in This World. A man tests the legend that anyone who walks counterclockwise around a church walks into the hands of the devil, on **Mystery Theater**. KSFO 560 AM, 9 pm.

Rolling Stone music editor Ben Fong-Torres and students of Opportunity II present a history of rock and roll on **Natural High Express**. KALW 91.7 FM, 9-11 pm.

Friends of the Earth discuss environmental issues and debate with Dow Chemical Company representative on **Response/Feedback**, a live call-in. KJAZ 93 FM, 9 pm-midnight.

The Goon Show. The Great Bank of England Robbery, with Peter Sellers. KALW 91.7 FM, 11 pm (repeated 3/16, 12:30 pm).

Tom Hayden guests with host Jim Althoff for a telephone talk show. Call in at 523-9300. KJAZ, 93 FM, midnight.

MONDAY, MARCH 15

A Single Spark. Music, political news and commentary from the Winter Soldier Organization with Jill Johnston and Janelle James. KPOO 89.5 FM, 11 am.

Neil Sedaka and Sir Alec Guinness guest as Oscar Brand explores the creative experience in today's world on **Voices in the Wind**. KALW 91.7 FM, 7 am (repeated 2 pm).

Camelot starring Richard Burton, Julie Andrews and Robert Goulet on **Show Album**. KRON 96.5 FM, 7 pm.

Philadelphia Orchestra. Mahler's *Symphony No. 3 in D Minor*. KKHI 1550 AM/95.7 FM, 8 pm.

Secret agents from the US and USSR agree that they have a common fear — that what they're doing will destroy mankind, in "The Aliens" on **Mystery Theater**. KSFO 560 AM, 9 pm.

TUESDAY, MARCH 16

West Side Story starring George Chakiris and Natalie Wood on **Show Album**. KRON 96.5 FM, 1 pm.

Giancarlo Giannini, star of many Lina Wertmüller films, interviewed by Alan Farley on **Performing Arts Journal**. KALW 91.7 FM, 3 pm.

All-Bartok program featuring "Violin Concerto No. 2, Divertimento for String Orchestra, Suite from "The Miraculous Mandarin." Seiji Ozawa conducts the **Boston Symphony**. KKHI 1550 AM/95.7 FM, 8 pm.

Haight-Ashbury Community Radio Collective, music, interviews, community affairs. KPOO 89.5 FM, 2-7 am.

WEDNESDAY, MARCH 17

Clare Boothe Luce and others discuss America in its third century on **National**



TOP: Picasso's *The Rescue*, from an exhibit of Picasso, Braque and Leger, 3/21-5/4, SF Museum of Modern Art, 863-8800. BOTTOM: Mimi and Lesandre dance, 3/12, 10 pm, Old First Church, SF, 776-5552, \$2.50.

Town Meeting. KALW 91.7 FM, 12 noon.

Prison Poetry. Voices for freedom from inside Folsom, Quentin, Vacaville, Frontera and elsewhere. KPOO 89.5 FM, 3-5 pm.

Finian's Rainbow times two, with the casts of both stage and screen on **Show Album**. KRON 96.5 FM. Motion picture version, 1 pm (with Fred Astaire and Petula Clark); original Broadway cast, 7 pm.

Million Dollar murder. An almost bankrupt man is tempted by a million-dollar offer to commit murder on **Mystery Theater**. KSFO 560 AM, 9 pm.

THURSDAY, MARCH 18

Que Pasa Ahora. Music, news and events for the Mission community. KPOO 89.5 FM, 1-3 pm.

James Michener, author and member of the Bicentennial Commission, addresses the **National Press Club**. KALW 91.7 FM, 5:30 pm.

New classical releases. Thomson's *Symphony on a Hymn Tune* (1928), Schubert's *String Quartet No. 9 in G Minor* and Dvorak's *Symphony No. 9* (From the New World). KKHI 1550 AM/95.7 FM, 8 pm.

Other Side of the Coin. A New York cop wakes up one morning to discover he's changed identities with an infamous vice boss, on **Mystery Theater**. KSFO 560 AM, 9 pm. —B. Lance Greenfield

Group jogging: Stern Grove run, 3/14, meet 10 am in the lower parking lot off Crestlake Dr. in Golden Gate Park; Dolores Park-Castrol Village run, 3/21, meet 10 am at Church/20th St.; both SF, for more info call 626-9081 or 626-1350, sponsored by Lavender U.

Gay Liberation and Socialism, a panel discussion with women and men gay activists, 3/19, 7:30 pm, Mission United Church, 23rd St./Capp, SF, 626-8788, 75¢ donation, childcare provided. Sponsored by the New American Movement.

Gay Health Workers Conference, 3/19, 7:30 pm-10 pm and 3/20, 9 am-5 pm, for gay men and women involved in health care services and related fields. With films, music, workshops and discussions. At Mobile School, 1563 Page, SF, childcare provided. For more info write the Planning Committee at PO Box 42242, SF, 94142.

Coalition to Defend Gays in the Military (Affiliated with the Pride Foundation) has organized to publicize all cases of discrimination against gay men and lesbians in the military, to raise funds for legal defense and to raise the issue of constitutional rights in the military. For more info call 431-1522.

Gay events information line, with a two-minute recorded rundown of raps, rallies and special events, call anytime of day or night: 771-7979.

Friday night raps, 8 pm, at the Society for Individual Rights Center, 83 6th St., SF, 781-1580.

Hyacinthus, a group for lesbians and gay men of Greek ancestry, call 861-6679 for more info.

Open lesbian rap, Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

SF Gay Rap, Tues., 8 pm, 121 Leavenworth, SF, 771-1450.

Lesbian rap, 8 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, childcare available, but call 24 hours in advance.

GAY

Berkeley gay men's rap, 3/12, 7:30 pm, with a demonstration of postural integration, 2333 Webster St., Telegraph, Berk.; demonstration also at the SF gay men's rap, 3/16, 8 pm, 121 Leavenworth/Golden Gate, SF; for more info call 929-0883.

The Playhouse Company presents

When there's nothing left to lose...

Slawomir Mrozek's
tango

Directed by Wendell Phillips

Feb. 27 - Mar. 28 Fri. & Sat. 8:30 \$3 Sun. 7:30 \$2

2525 Eighth Street, Berkeley

reservations 548-7677



Art Commission (from page 17)

Snipper admitted to me he knew "very little" about theater and is relying on ACT's "expertise" (as well as access to their mailing list) to pull his project through. Yet, on the basis of this lack of knowledge, he autonomously championed a questionable theater project that will cost almost \$100,000. He claims that at the time he supported Weinstein's idea no other community group had approached him with a Bicentennial theater project.

But the Art Commission had never requested any Bicentennial input from local theaters. As it happens, there is an entire file of Bicentennial ideas submitted by performing groups to the now defunct Alioto Bicentennial Committee. These are filed in the Neighborhood Arts Program headquarters, directly above Snipper's office. Nevertheless Snipper says he was "absolutely" unaware of that file and besides he has "far too much to read" already.

Snipper defends his project on the grounds that no matter what he does he can't please everybody. His motives appear genuine, but it's clear that at this point Snipper's relations with the community are so strained that he can't effectively and fully function as a public official. Had he asked the groups, for instance, there might have been ways found to make Weinstein's project offer long-term help to local companies. Productions of those plays by major American playwrights could have been consigned to local companies. The Marines' Memorial could have been rented to provide space for a Bicentennial Festival of local theater giving small groups a chance to get paid, benefit from skilled publicity and technical help and expose a new downtown audience to the real joys of companies such as *The Talespinners*, or the *Grassroots Experience*.

Once given decent local playing spaces and overdue recognition I doubt whether any intelligent theater person in SF would oppose the occasional importation of outside talent. However, that talent should be used to stimulate, not threaten already insecure SF theater companies, working with, rather than competing with them.

P.S. Art Commission staff director Martin Snipper has been under fire for several months

for an alleged conflict of interest because of his relationship with Fine Arts Development, commercial event promoters (see "Art for Harold's Sake," *Guardian* 11/21/75). The *Guardian* article prompted both Supervisor Quentin Kopp and a committee from BALA (Bay Area Lawyers For the Arts) to request an opinion from Deputy City Attorney Edmund A. Bacigalupi as to whether Snipper's involvement with FAD constitutes a serious conflict of interest. (At this point, Hamish Sandison, BALA attorney, reports that despite weekly inquiries, Bacigalupi has managed to "put off" any decision.)

While Snipper sits at the Commission's Grove Street office waiting that one out, the very seat underneath him has, with the election of George Moscone, become precariously shaky. Upon election, Moscone promised changes in all city commissions and the Art Commission will soon have some different members along with the distinct possibility of a new staff director.

Snipper's reaction to all this trauma and uncertainty has been to plow his energies (and \$85,000 of Art Commission and SF Foundation funds) into the Bicentennial Theater Project. Snipper told me he hopes the project will "capture the imagination and sympathy" of the new city hall officials.

Although Snipper insists he wants to reach the "heart" of the Moscone administration in order to win funding and attention for the Art Commission, the vigor with which he's pushed this project through could indicate that he also hopes some of that attentiveness will come his way. Maybe he'll be able to convince the mayor that horses should not be changed mid-project, and Snipper should remain on the commission staff.

Auditions

For anyone interested in working with the Art Commission's Bicentennial Theater Project, auditions are Wed., March 17, through Fri., Mar 19. In addition to technicians, they're looking for Equity and non-Equity performers who can act, sing and play musical instruments (persons possessing all three skills are preferable but others are welcome). For an appointment call ACT at 771-3880.

THE GUARDIAN FLEAMARKET

By Cathy Luchetti

Art Supplies. The bargain table at Baron's, 140 Montgomery St., SF, 421-7773, is filled with a pile of slightly dusty or half-opened art and drafting supplies, slightly soiled but completely usable. Going for 50% off are metal Kwik frames (regularly \$5.45 and \$7.45), stacks of satiny Harmotone colored paper in a range of colors, slide rules, envelopes, colored markers and a jumble of four-ounce Danacolor enamel poster paints in practically all colors, reduced from \$1.50 to 75¢.

Two-for-One Language Classes. Until Thursday, March 25, the Institute Lanfranco, 2107 Van Ness, SF, 776-7888, is offering classes in 55 languages — including such esoteric tongues as Fukiense, Ibo, Maltese, Mongolian, Serbo-Croatian and Macedonian, as well as the everyday French, Spanish, Italian and German. Courses are \$9 per hour private, \$4.50 for semiprivate, \$3.25 for a small group, with a 10% discount plus a two-people-for-the-price-of-one special. They also translate documents from English to the desired language, or visa versa: 5% off on this service for two weeks only.

Genuine Turkey Carcass. You can buy a freshly cooked turkey carcass, with good-sized chunks of meat still clinging to the frame, at Day's Restaurant and Cocktail Lounge, 24 Ellis, SF, 421-2894. Each carcass is \$1.10. Great for soup stock.

Private Sale. Eleven Emporium stores are holding a one-day spring sale, advertised only to charge customers, on Saturday, March 13. Bargains range from CB radios (reduced from \$149.95 to \$119.95) to nonskid huaraches (25% off). Other savings: 40% off on women's sportswear; reduced patio furniture; digital clock radios; electric blankets (down to \$24 from \$43) and much more. The sale will be advertised to the general public the next day.

Publisher's Overstocked Books. Although most the titles are more than a year old and were not necessarily best-sellers, most are in good shape and sell for a fraction of their original hardcover prices at B. Dalton's, 200 Kearny, SF, 956-2850. Check in the rear of the store for such titles as *Creative Divorce*, by Mel Krantzler, \$1; *Mick Jagger: Everybody's Lucifer*, by Tony Scaduto, \$1.98; and *Rabbit Boss*, by Thomas Sanchez, \$3.98 (reduced from \$8). Also hundreds of books on nature, photography, history, sociology, world affairs and popular fiction.

Rummage Sales. Clothes, books, rugs, dishes and general bric-a-brac is going on the market to help send street kids to Disneyland. Program sponsored by the SF Central YMCA, 220 Golden Gate Ave., SF, 885-0460, Friday, March 12. The Potrero Hill Junior High Parents' Group is having a rummage sale Saturday March 13 and Sunday March 14, 10 am-4 pm, 655 DeHaro St., SF, 647-1011.

New Discount Showroom. Another manufacturer's discount outlet housed in a renovated warehouse — Zoe Alley, 70 Zoe Street off Brannan (between 3rd and 4th), SF, 495-6975 — sells off-season, slightly irregular knits and sweaters at prices at least 50% below regular retail. Some bargains: machine washable acrylic turtle-necks, a special manufacturer's promotion going for \$5 each, plus a good selection of dresses from \$15 to \$30.

Police Auction. Coming up on Saturday, March 20, is the SF Police Department Auction at the Hall of Justice, 850 Bryant (in the basement) 9 am-noon. Sterling silver, bicycles, radios, clothing, cameras, furniture, clothing, tools — it all goes on the block. Auctioneers set the minimum prices, all items are sold "as is" and they're not returnable. They have an exceptionally large stock of bicycles this time, from ten-speeds to clunkers. For more information, call 553-0123.

GUARDIAN CLASSIFIEDS

Categories Alphabetized As Follows:

Legal Notices	Real Estate
Appliances	Rentals
Arts & Antiques	Rentals Wanted
Auto Parts & Service	Rentals Shares
Automotive	Rentals Shares Wanted
Boats & Sailing	Rentals Sublets
Books & Publications	Rentals Sublets Wanted
Cheapos	Rides
Childcare	Schools
Clothing	Special Notices
Counseling	Travel
Employment	TV & Stereo
Employment Wanted	Unique Services
Entertainment/Billboard	Vacations/Retreats
Food	Women
Garage Sale	
Groups	
Home Furnishings	
Instruction	
Instruction—Dance	
Instruction—Music	
Lifestyles	
Lost & Found	
Men	
Metaphysical	
Misc. for Sale	
Misc. Wanted	
Music	
Outdoors	
Performing Arts	
Personals	
Personals—Business	
Photography	
Professional Services	

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17880
The following person is doing business as: THE YOGA WORKSHOP at 1806 Union Street, San Francisco, CA 94123.
Diane Neuman, 158 Magnolia Street, San Francisco, CA 94123.
This business is conducted by an individual.
Signed Diane Neuman

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 24, 1976.

Pub. Dates: March 11, 18, 25, April 1, 1976.
B-69939

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17878
The following person is doing business as: ESOTERIC ARTS at 1089 Valencia St., San Francisco, CA 94110.
Bruce St. John Maher, 256 Lexington, San Francisco, CA 94110.
This business is conducted by an individual.
Signed Bruce St. John Maher.

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 23, 1976.

Pub. Dates: March 11, 18, 25, April 1, 1976.
B-69942

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17787
The following persons are doing business as: VICTORIAN WINE AND SPIRITS SHOP at 3821 24th Street, San Francisco, CA 94114.
Charles Gerard Barany Jr., 3955 16th Street, San Francisco, CA 94114.
Willis Jerome Larkin, 3955 18th Street, San Francisco, CA 94114.
This business is conducted by Co-Partners.
Signed Charles G. Barany Jr.

This statement was filed with the County Clerk of the City and County of San Francisco, California, on February 13, 1976.

Pub. Dates: Feb. 26, March 4, 11, 18, 1976.
B-69917

ORDER TO SHOW CAUSE

No. 642-351
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE COUNTY OF SAN FRANCISCO.

In re the marriage of CAROL MOALEM and JOSEPH MOALEM for an Order to Show Cause why petitioner, Carol Moalem, should not be held in contempt of this court.

It is ordered that all persons interested in the above-entitled matter appear before the court at 9:15 am, on Friday, April 9th, 1976 in Department 10, Room 402, City Hall, San Francisco, California, and show cause, if any, why petitioner CAROL MOALEM SMITHTON should not be held in contempt of this court.

It is further ordered that a copy of this Order to Show Cause be published in the Bay Guardian, a newspaper of general circulation printed in San Francisco, California, once a week for four successive weeks prior to the date set for hearing on the petition.

Dated: March 1, 1976
S. LEE VAVURIS
Judge of the Superior Court
Endorsed: Filed March 4, 1976. Carl M. Olsen, Clerk, by W. Fletcher, Deputy Clerk.

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The **Guardian Cheapos** are a mini-bargain basement of items **FOR SALE** or **WANTED**. You can place a **CHEAPO** for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. **ADS FOR FREE ITEMS WILL BE RUN FREE!** You must say it's free in the ad.) Send to **GUARDIAN CHEAPOs, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.**

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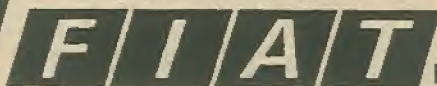
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GARAGE SALE

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Sale: clothes, turn, line funks, plants. 4262 23rd St. nr. Eureka. 10-5 Sat. & Sun. March 13 & 14.

GROUPS

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classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

BODY WORKSHOPS

Reichian/Bioenergetic sessions working with anger, joy, sexuality, grief. Day long groups: women's, men's, mixed. Peter Hanrahan and Lynne Anne. 841-6500.

UNEXPECTED PLEASURES

an appropriate new social club — the first network and playspace for awareness people. 444-7411.

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Awareness games, processes, experiences. Sundays. 8 pm, Berkeley Unitarian Fellowship, 1924 Cedar. \$2. For calendar, 549-2269.

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EXPLORING INTIMATE BEHAVIOR

Weekend workshop for men and women. March 19-21. For information call 668-3250/668-1282.

All Day Active Imagination

Workshop: A Jungian Approach

The creative aspect of the workshop will include archetypal material, masks, drawings, poetry, collages and the use of mandalas. Sunday, March 14, 10 am-4:30 pm, at the SF Jewish Community Center. Call 346-6040 or 567-8921 (home).

MASSAGE WORKSHOP IN THE REDWOODS

March 26-28 / April 30-May 2

a relaxing weekend learning to share your energy with a caring, nurturing style massage at a 30-acre retreat just 1½ hours south of SF in the Santa Cruz Mts. The complete wkend-sauna, swimming pool, instruction, food and lodging — \$35.

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An AHLEF recreational program for registration call 285-1916 or 841-6500 ext. 134

Group openings: women, men for mixed group. Co-leaders trained in gestalt and process therapy. Call Rene Thista, L.C.S.W. 668-3250 days 668-1282 eves. Mary Dempcy, L.C.S.W. 668-3250 days 692-4773 eves.

The Friday Nite Chowder, Poker & Marching Society is forming. Chowder is cooked by those who do it well & paid for by those who can't. Poker is serious, but not vicious, limited to nickel, dime & three. Marching is pure fantasy—we needed to project variety! The goal is to bring well fed compulsive winners and losers together. Hosts rotate, BYOB. Political, religious, moralist and 'therapy' discussions are verboten. Hedonism is tolerated, but sex is extra-curricular. Smokers, drinkers, Old English users and other degenerates receive extra points. Women who play like men are especially welcome. Men who play like women will be exterminated. Meetings are on the fifth Friday of every month. Interested people (who can stomach all of these preconditions) can try calling 237-4185 (East Bay). Keep trying.

SID GERSHENSON

Gestalt Therapist & Trainer

is back from Europe and is starting groups on MONDAY & TUESDAY evenings in BERK. & SF. Individual appointments also. Call 527-6340.

SELF CONNECTION

Eve, groups in SF, Berkeley and Marin. Men and women, Twelve weeks of positive self-relating in a supportive experience. Molly Willett, MA. Humanistic Psychologist and author of THE SELF CONNECTION. \$5. Phone, 388-3692.

TOGETHER AND FREE DISCUSSION GROUPS

A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evening. 7:30 pm. Public: \$2.50. Students: \$2.

Topics for discussion:

March 12 - "Exclusive vs. Non-Exclusive relationships." How to deal with changes and difficulties in a relationship.

Lecture:

Towards transcending dualism. The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

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Together WM, 27, seeks aware & honest tall Black
or Latin female 5'8" to over 6' for romantic
dating. Write Jim, Guardian Box 10-21-R, 2700 19th
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EUROPE? Will take beautiful, vital, interesting
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Couples and individuals interested in raising a
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home recruitment organization for information at
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attractive, tall, non-smoking, slender woman. Hope-
fully, we'll have common passions for serious
music, old movies, and massage. I feel as ad-
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mother of 2 fantastic kids. Believes women and
men want the same things, and is looking to share
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responsible companion, preferably over 36. Guard-
ian Box 10-23-H, 2700 19th St., SF, CA 94110.

Interesting, cultured, attractive W/F, seeks peace-
ful, comfortable, communicative relationship w/out-
going, affluent w/m 35-55, who's considerate, af-
fectionate and as busy with career as I w/mine.
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Feminist-sexual & spiritual-bisexual philosopher &
mother of two beautiful kids — boy, 7 years —
girl, 4 years — seeks strong, sensual, energetic,
nurturing woman (bisexual or lesbian) for practical,
intellectual & emotional support. Need experience
in devotion to developing kids minds & bodies —
intellectual-feminist outlook — skill at simple living
& household management—sense of humor (I'm in-
volved with 2 male-bisexual eccentric geniuses)
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10-22-I, 2700 19th St., SF, CA 94110.

Dynamic young lady would like opportunity to
be travelling girl Friday. Curious? Drop a line to
Sheila, Box 414, 435 Hyde St., SF, CA 94109.

Man of much energy, little means. 25, gregarious/
reclusive, awe-struck/laid-back, literary loaded and
movie addict seeks similar lady. Values: humor,
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Sense of the absurd. Guardian Box 10-22-D, 2700
19th St., SF, CA 94100.

W/M, 36, somewhat isolated by geography, work
and temperament, seeks intelligent, affectionate,
independent, attractive woman, into self-discovery,
honest communication. No games — first and last
ad. Guardian Box 10-22-P, 2700 19th St., SF, CA
94110.

This SF w/m, 5'7", 29, likes picnics, touring,
skiing, dancing, tennis, plants and meeting a non-
smoking woman of good appearance and dis-
position for playtime. Jeff, Guardian Box 10-22-M,
2700 19th St., SF 94110.

Weekend hiker/biker, w/m, mid-30's, professional,
tall & trim with strong sense of humor, seeks
attractive slender woman with active interest in
the outdoors and tasty dining. Guardian Box
10-22-K, 2700 19th St., SF, CA 94110.

W/M, generous, merchant marine officer, desires
to meet beautiful woman, any race. Write Guardian
Box 10-22-Q, 2700 19th St., SF, CA 94110.

W/F seeks W/M, 30-40, into a profession he enjoys,
politically radical (not nec. active) gentle sexually,
not afraid to love and be loved. I am into wholistic
health, counseling, folk dancing, word games,
church, alternative life styles. Guardian Box 10-22-E,
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Bisexual woman, 45, seeks a warm relationship
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94523

Fun-loving, quiet-spoken, attractive w/m, 30, 5'10",
environmental lawyer, into acting, the arts, out-
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San Jose couple B/M, W/F mid-30's desires to
meet couples for friendship. State interests. Guard-
ian Box 10-23-L, 2700 19th St., SF, CA 94110.

Independent, honest, handsome woman seeks com-
mitted relationship with kind, emotionally and fi-
nancially self-supporting man, 35-55 who is willing
to live with strong feelings and father my 3-year-old
daughter. Guardian Box 10-23-P, 2700 19th St.,
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Feminist male, 32, wishes to meet interested women.
I'm into women's politics, culture (Plexus, Meg
Christian), my work: childcare. Lesser, peripheral
only interests: astrology, chess. Am slender, long-
hair, financially, emotionally self-supporting. Guard-
ian Box 10-23-D, 2700 19th St., SF, CA 94110.

Tall, handsome, strong-principled, outdoors W/M,
26, seeking woman under 30 with family aspirations
for serious relationship. Values? Simple, but deep.
Guardian Box 10-23-N, 2700 19th St., SF, CA 94110.

W/M, 37, disenchanted with bar scene; into honesty,
openness, caring, everything and nothing. Alive,
bright and educated. Would enjoy meeting w/f.
Guardian Box 10-22-H, 2700 19th St., SF, CA 94110.

New lady in town, 32, very attractive, charm-
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Wanted: Male professorial-type with humor for
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Woman, teacher/artist, 25, attractive, educated,
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Gay male Berkeley grad student seeks similar for
platonic companion for September European travels.
Rob, Guardian Box 10-23-R, 2700 19th St., SF, CA
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Very handsome young man, age 30, highly edu-
cated, sensitive, discreet, is available for uncom-
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Gay Gai looking for Gay Gai, 22-32 years of age
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I have my own home & business in the country,
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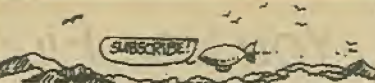
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FRIDAY TO FRIDAY

by Nancy Dunn
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FRIDAY 12TH

PRE-AUCTION exhibit of works by SF photographers Christine Fletcher and Norman Coulter features still lifes, country landscapes and a look at the city in the first half of this century. Including Fletcher's shots of the 1906 earthquake and freighters on the bridgeless Bay and architect Coulter's photos of redwoods in the northern counties and SF buildings he designed. Plus photographs of American Indians by Edward S. Curtis and works by other American photographers. Thru the three-day auction 4/2-4, 9 am-5 pm weekdays, 1-5 pm, Sat.-Sun., California Book Auction Galleries, 270 McAllister, SF, 626-0493, free.

EX-YOUNGBLOOD singer/guitarist Jerry Corbett gets down with his own country rock group, which recently recorded an album produced by Jesse Colin Young. From 9:30 pm, at the Savoy, 1438 Grant, SF, 391-2821, \$3. (Also tomorrow night, at West Dakota, 1505 San Pablo, Berk., 526-0950.)

LIGHTNIN' HOPKINS, along with James Cotton Blues Band, tonight and tomorrow night. From 9 pm, at Keystone Berkeley, 2119 University/Shattuck, Berk., 841-9903 or dial TELETIX, \$4.

AZTECA, Pete Escovedo's Latin jazz band, tonight and tomorrow night from 9 pm. At the Reunion, 1823 Union, SF, 346-3248, \$2 cover.

L'I' ABNER it's not: Howard Richardson wrote the play *Dark of the Moon*, based loosely on the Appalachian legend of Barbara Allen, in part to combat Al Capp's buffoonery of the mountain people. The Bureau of Western Mythology presents the tragic play with 20 traditional Appalachian ballads and gospel tunes, to music on banjo, guitar, dulcimer and mandolin. Thru 3/21, Thurs.-Fri. and Sun. at 8 pm and Sat. at 2:30 and 8 pm. At the Stanford Music Hall, 221 University Ave., Palo Alto, 497-4317, \$3.50-\$2.

SATURDAY 13TH

BALA ON THE BOARDS, a one-day seminar with Bay Area Lawyers for the Arts (BALA) on legal problems of performers in theater, dance and music. Panel discussions accompanied by improvisation by the Illegitimate Theater of Palo Alto, 9 am-6 pm, followed by a party at 7:30 pm, with the Pickle Family Jugglers, tightrope walker Sandy Counts and other entertainment. All in the Commons at Hastings College of Law, 198 McAllister/Hyde, SF, 848-2080, \$1.50 for the seminar and \$1.50 for the party.

THE BLUES CREW: Four local blues veterans with roots in the South get together for an evening of soulful blues. Rough-voiced L. C. "Good Rockin'" Robinson on electric guitar, violin and Hawaiian steel guitar; Texas-born pianist Floyd Dixon; guitarist Sonny Rhodes; and Boogie Jake and his Louisiana Blues Band. 8:30 pm until midnight, James

Lick Jr. High, 25th St./Noe, SF, \$2 at the door.

DYE or silkscreen a t-shirt or make a stained-glass-style picture out of cellophane at the Color Carnival, a series of three weekend workshops which explore color through lasers, prisms, filters and dyes. Sat.-Sun., 1-4 pm, thru March, at the Exploratorium, 3601 Lyon, SF, 563-7337, \$1/adults free with children under 10, bring your own t-shirts.

STAND-UP COMEDIANS and novelty acts join forces in the Bay Area Comedy Troupe showcases for performers who are just getting off the ground. At 9 pm, followed by an open mike at 11 pm with ten minutes on stage for anyone in the audience who wants to make a bid for a laugh. At La Salamandra, 2516 Telegraph, Berk., 841-9070, \$2/\$1 from 11 pm.

CONTINUUM continues to improvise original jazz and new music styles with a full 12-piece group and in small ensembles. From 8 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, \$1.50 donation.

JUDGING BY ITS COVER: Tsutsumi, the Japanese art of packaging works on a principle that is the reverse of the Western "don't judge a book by its cover" adage. An exhibit of examples of the craft and ingenuity of Tsutsumi opens today and runs thru 5/9. Including traditional woven straw braids of dried fish, bright green troughs for rice made of bamboo, baskets and ceramic boxes. 10 am-5 pm daily, at the California Palace of the Legion of Honor, Lincoln Park, Clement/34th Ave., SF, 558-2881, 75¢/free the first day of the month.

COME TO "THE POINT," a puppet play (based on the feature-length cartoon with soundtrack by Harry Nilsson) about the Land of Point, where everything is pointed except Oblio and his dog, Arrow, who run into hair-raising adventures when they are banished to the Pointless Forest. Presented by the SF Street Puppet Theatre, with puppets from hand-size to life-size. 10 am and noon, Old First Church, Van Ness / Sacramento, SF, 776-5552, \$1/50¢ children.

GERSHWIN CELEBRATION: Michael Tilson Thomas directs the SF Symphony in an all-Gershwin program, featuring Sarah Vaughan. 8:30 pm, at the SF Opera House, Van Ness/Grove, SF, 431-5400, sold out, standing room (\$3.50) goes on sale at 6:30 pm, but go early to queue up.

DIZZY HEIGHTS, a trapeze artist; the Amazing Cristobal, a juggler; singer March Cleere-Haran; dancer/mime Noel Parenti and others stage a benefit for the Southern Exposure Gallery (formerly the American Can Collective). 8 pm, at the gallery, in Project Artaud, 401 Alabama/17th St., SF, 626-0392, \$2.50; proceeds go to build a performance space in the gallery.

SUNDAY 14TH

WEARIN' O' THE GREEN: St. Patrick's Day celebrants take to the streets in SF's annual parade of floats, horses, bands, Irish wolf hounds, dancers and drill teams. Begins 12:30 pm, from Montgomery/Pine, down Montgomery to Post,

right on Post to Grant, then left on O'Farrell to Polk, then left on Polk to City Hall. Call 626-5500 for more celebrations.

"PAISAN," Italian Neo-Realist film by Roberto Rossellini (with Federico Fellini as assistant director) made in 1946, about Italy during WWII. The film uses mostly nonprofessionals and allows them to live out their actual experiences on film. At 2 pm, SF Museum of Modern Art, 4th floor, Van Ness/McAllister, SF, 863-8800, \$1/75¢ srs., members.

COMET WATCH: It's worth getting up a few hours early for a glimpse of Comet West, a new comet discovered last fall by Dr. Richard M. West. The comet, about as big and bright as 1970's Comet Bennett, is visible to the naked eye at about 5:30 am, due east, just above the horizon. Astronomers predict that it will be visible through April, but it's getting dimmer every day, so don't put off that early morning rise. Try to get out of range of the SF metropolis glow, and take some field glasses or a pocket telescope for a good look.

PURIM BAZAAR features belly dancing, juggling, Israeli dancing, body painting and other festivities. With the traditional exchange of gifts, noisemakers and costumes. 2-4:30 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, 334-7474, \$1.25/75¢ children. There will also be a collection of canned and packaged foods and books for the Homewood Terrace home for youth.

MONDAY 15TH

SELF-HYPNOSIS practitioner Dr. Freda Morris, former professor of medical psychology at UCLA, gives

a lecture/demonstration of her technique. 7:45 pm, part of the Single Again series, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 members.

BONSAI expert John Naka, president of the California Bonsai Society in LA, demonstrates the venerable technique of making landscapes in miniature. At 7 pm, followed by a question and answer period, at the Lakeside Park Garden Center, near Lake Merritt in Lakeside Park, downtown Oakland, 273-3062, \$2.50 donation with examples of bonsai as door prizes.

IRISH HARP MUSIC: Traditional tunes of the 16th and 17th century, played by Sharon Devlin. At 7:30 pm, in the Ortega Branch Library, 3223 Ortega, SF, 681-1848, free.

ARS ANTIQUA DE PARIS, early music ensemble, performs music from Medieval and Renaissance France and Spain, on lutes, viols, vihuela, krumhorn, rebec and other early instruments. 8 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.50.

TUESDAY 16TH

FRACTURED SHAKESPEARE: The comedy team called Duck's Breath Mystery Theatre presents *Cliff's Notes Hamlet*, an irreverent adaptation of the bard's tragedy. At 7:30 pm, Presidio Branch Library, 3150 Sacramento, SF, 346-9422, free.

SWEET CHARIOT gets down with good time boogie music, tonight thru Sat., 3/20, from 9 pm, at the Country Road, 736 Irving, SF, 665-8551, no cover.

CHARTRES CATHEDRAL: A long-distance tour of the epitome of

Gothic architecture in slides and lectures by Malcolm Miller, the official English lecturer at the cathedral in France. With special attention to the stained glass windows and the legendary destruction of the cathedral by none other than the Virgin Mary. 8 pm, Masonic Aud., California/Taylor, SF, 775-2021, \$4.50, to benefit Grace Cathedral.

WEDNESDAY 17TH

"JUVENILE COURT," Frederick Wiseman's seventh cinema verite documentary, records courtroom, detention center, and judge's chamber scenes about young people (infants to 17 year-olds) in trouble with adults. Filmed in Memphis, Tennessee. 9:30 pm, the first in a series of Wiseman films, at the Pacific Film Archive, University Art Museum, 2621 Durant, Berk., 642-1124, \$1.50.

BEGORRAH, if it isn't St. Patrick's Day! If you feel like dancing a jig or downing some green beer and corned beef, see page 12 for a lineup of festivities.

THURSDAY 18TH

SUPPORT WOMEN PRISONERS at a statewide rally to protest a new behavior modification program the prison authorities are installing at California Institute for Women at Frontera. Speakers include Inez Garcia, plus music by Holly Near, Meg Christian, Cris Williamson, Margie Adam and poetry by Norma Stanford. On the steps of the west side of the State Capitol Bldg., Sacramento. Carpools forming now, call the United Prisoners Union, (415) 982-5039, sponsored by the Women's Prison Coalition.

PROKOFIEV AND PUPPETS: Oakland Fairyland's resident puppeteer, Lewis Mahlmann, adapted *Peter and the Wolf* for marionettes, presented Wed.-Sun. and all school holidays at 11 am and 2 and 4 pm, in the Fairyland section of Lakeside Park, near Lake Merritt, Oakland, 273-3062, free with 50¢ admission to the park.

NINE FILMS by Marin County artist Dorothy Wiley are screened daily thru 4/4 in the Athol McBean Gallery of the SF Art Institute. The films, including *Schmeerguntz*, *Fog Pumas* and *Bill Bob Bill Bill Bob* (made with Gunvor Nelson) share her personal vision of events such as the birth of a baby. Call on weekdays for the schedule of the films. 800 Chestnut, SF, 771-7020, free.

FRIDAY 19TH

FLORA PURIM, heady Brazilian vocalist, performs with Airtio and Fingers, in the Bay Area for the first time since she was released from her prison sentence on a drug charge. Both Purim and Airtio played for two years with Chick Corea's Return to Forever band. 8 pm, at the Paramount, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, \$7.50-\$5.50.

WALLFLOWER ORDER, five women from Eugene, Oregon, explore women's roles through original dance pieces. Plus feminist singer/songwriter. 8:30 pm, Cat's Paw Palace, 2547A 8th St., Berk., \$2.50 donation.

More events inside

For complete Bay Area theater and movie listings (first runs, foreign films, revivals), clubs, music, dance, radio highlights and gay events, see pages 18-22.



A photograph by Charly Franklin, part of a members' show at Camerawork, thru April 10. Plus photographs by Shedrich Williams. 898 Folsom/5th St., SF, 777-3353.



LEFT: Aaron Copland conducts his own works. With Benny Goodman, March 17, 9:20 pm, KQED channel 9. Also broadcast in stereo on KQED-FM, 88.5. **CENTER**: Stan Welsh's raku vessel, in an exhibit with three other artists. Thru March 28, Richmond Art Center, 234-2397. **RIGHT**: Celia McCown performs with 20 other women in a noon-to-midnight opening of the Women's Performing Arts Center, March 13, 2460 College, Berk., 849-1844, \$5.